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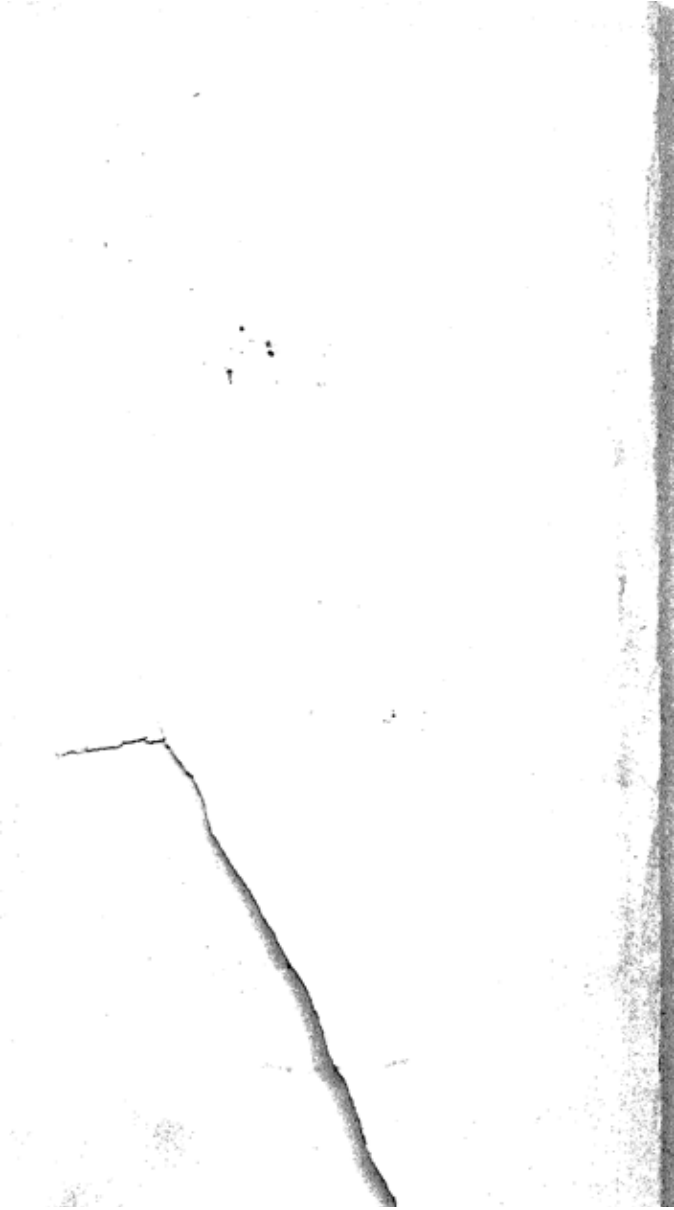
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THE PILGRIM'S GUIDE TO ROME





THE PILGRIM'S GUIDE TO ROME

A FULL EXPLANATION OF THE MOST ECONOMICAL METHOD OF
VISITING THE HOLY RELICS, THE SHRINES OF THE
SAINTS, AND THE CHIEF MONUMENTS OF ANTIQUITY

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BY

CAPTAIN CLIFFORD E. CONSTABLE
O.B.E., M.C.

WITH A PREFACE BY

REV. FRANCIS J. WOODLOCK, S.J., M.C.



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PREFACE

THIS book, to which I have been invited by my friend the author to contribute a few words of Preface, seems to me to be just exactly what is needed by the Catholic who is about to undertake a pilgrimage to Rome.

If it falls into the hands of one who is still undecided as to whether or no he will make the journey, it will surely weigh heavily in the scales for an affirmative decision.

Not merely will the book influence him by helping him to realise how truly Rome, as the home of the Holy Father and because of the multitude of its sacred shrines and relics is a Holy City, second only in sanctity to Jerusalem which is 'THE HOLY CITY' in a unique sense because of the shrines of the Passion, but also it will encourage him by showing how easily, quickly, and cheaply one can visit the many sacred places once we find ourselves in Rome.

The possession of a copy of his book will be the next best thing to having the author with us in person to guide and advise us during our pilgrimage. Intending pilgrims will do well to have their copy long before the date of their departure from home. With its help they will be able to plan out in advance their daily programmes and taste by anticipation some of the pleasure of the visit before they actually set out on their pilgrimage. The book, while offering an orderly scheme for a ten days' sojourn in Rome, can still be of the greatest help to one who has either a longer or shorter period of time at his disposal. The reaction of even devout Catholic pilgrims to the relics exposed

for veneration in Rome, and in the Holy Places of Palestine, inevitably varies a good deal with individuals. It is hardly necessary to remind them that the Church's doctrinal infallibility is not involved in its permission for the exposition of individual relics, and their veneration by the faithful.

Obviously there are degrees in the certainty or probability of the authenticity of the relics and in the cogency of the historical evidence on which it rests. As all veneration of relics is relative and is referred to the person of our Lord and his Saints, an historical critic who feels doubtful about the authenticity of a particular relic may still pray devoutly to our Lord or the Saints while visiting the shrine where the relic is preserved. And, for the faithful, no shrine contains a relic to be compared with the Emmanuel, 'God-with-us,' who dwells in the tabernacle in each of the hundreds of Churches in Rome to receive whom daily in Holy Communion during his stay in the Holy City will be the cherished privilege of each devout pilgrim.

FRANCIS WOODLOCK, S.J.

FARM STREET CHURCH,
LONDON, 1933.

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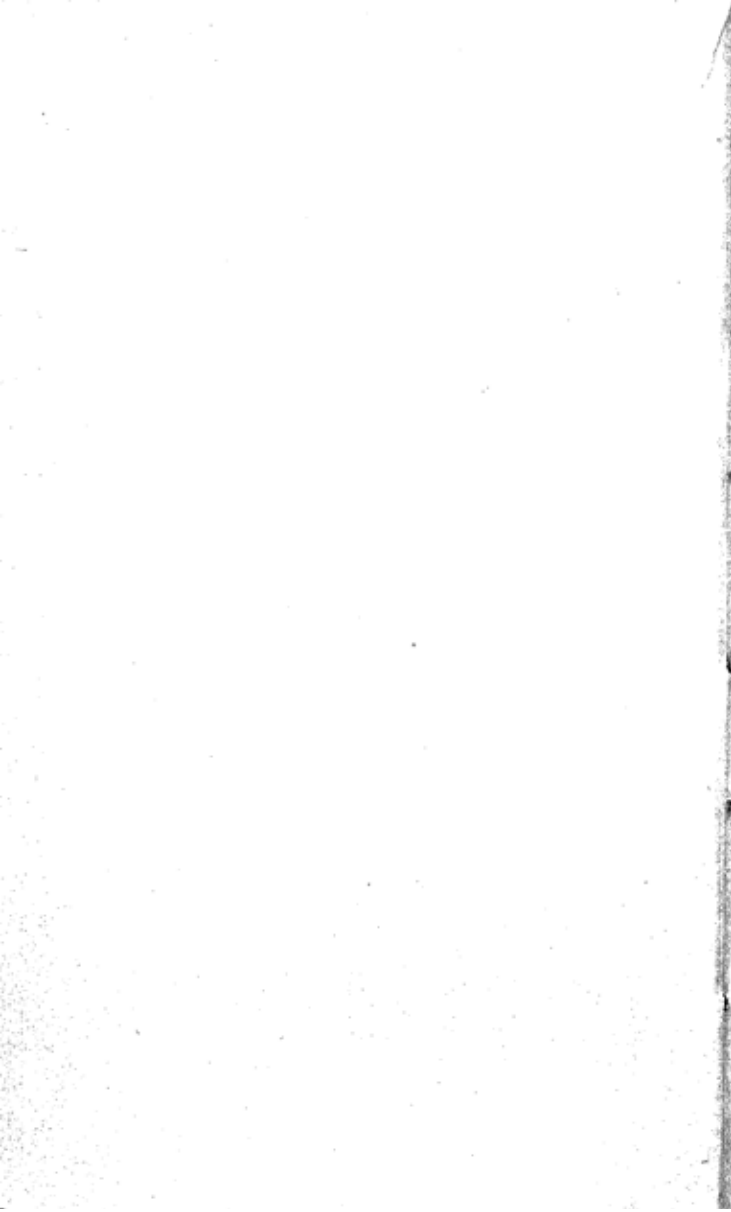
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INTRODUCTION

IN presenting this small Guide Book, my aim is to assist those pilgrims to ROME who have small means at their command and yet, naturally, wish to visit as many of the hallowed spots as possible in the short time they can stay there, and thus get at least slightly acquainted with the glorious City consecrated by the blood of such a vast multitude of holy martyrs.

Undoubtedly the chief desires of every sincere pilgrim are :

- (i) To venerate the sacred relics of the Passion, and others associated with our Lord ;
- (ii) To kneel before the shrines of the Apostles, Saints, and Martyrs ;
- (iii) To do homage to the Vicar of Christ, to receive his blessing and gain the Jubilee indulgences.

I have endeavoured to concentrate into these few pages information which really should take two or three volumes to explain worthily. I have learnt from experience that bulky books, full of detail, are only in the way whilst 'at work,' and sightseeing in the Imperial City is really work. Details can be absorbed from larger books with greater advantage when the visit is over.

I have only mentioned the most important dates, names of painters, sculptors, architects, etc., as it is useless trying to remember them all and would only tend to confuse the pilgrim.

I have written the names of Churches, Museums, etc., mostly in Italian as it is better to get accustomed

to the correct Roman titles. Should you ask an Italian the way to the Church of St. John Lateran he would not understand, but if you said ' San Giovanni Laterano ' he would politely direct you at once. The opening hours for the Churches are not all the same nor are the stated hours always adhered to. The Basilicas of St. Peter's and St. Paul's are open all day long. The greater Churches usually close in the heat of the day from midday or 12.30 till 2.30 or 3 p.m. : the next grade close from 12 till 4, 5, or 6 p.m. The smaller Churches are only open for early Masses and close at 8.30 or 9 a.m. Many of the small Churches, except on Sundays and festivals of their titular Saints, are only accessible if the custodian can be found. Sacristans, or custodians, expect small fees for any special work done by them.

The Vatican Collections must be visited in the morning (9 a.m.—2 p.m.) on week-days only : most of the other Collections and Monuments are open in the afternoons as well (including Sundays).

No entrance fee is charged for State and Municipal Collections, but your Passport must be produced if asked for. For the Vatican and Private Collections a small entrance charge is made.

Pilgrims who have not made arrangements ahead for an audience with the Holy Father should see about doing so immediately on arrival. If you are in a group of a Pilgrimage the group leader attends to it : otherwise you should apply to the Rector of the College of the Country to which you belong, or write to any Cardinal, Bishop or Priest you may have acquaintance with at the Vatican. Very often the Proprietor of your Hotel, or Pension, can get it arranged if you are only two or three in the party.

The information given in this Guide Book was obtained from personal visits to each Church and Monument and asking questions of priests and

custodians when possible. The compiler also used : *Pilgrim Walks in Rome*, P. J. Chandlery, S.J. ; *Walks in Rome*, Augustus Hare ; *Lent and Holy Week*, Rector of S. Silvestro in Capite. He owes an immense amount of thanks to the compilers of these three books and trusts that he will be forgiven for having drawn on them so often for wording and explanatory matter : unfortunately all Guide Books must be more or less alike in descriptions. He has studied the works of Lanciani and other important writers on Rome, but they do not affect a simple Guide of this sort, though he hopes that readers may be spurred on to tackling the great authors and thus really learn the History of the Eternal City.

The ten programmes made out for a ten days' stay in Rome include special ones for the Sunday and the day of the Papal Audience. The former is marked FIFTH DAY and the latter SIXTH DAY. Should the Sunday come on your *third* day in Rome you work the *fifth* day programme on that day and the *third* day programme on the *fifth*, and so on—the same with the programme for the day of the Papal audience.

Should pilgrims not be able to stay the ten days they would be able to visit all the chief relics of the Passion, and others associated with our Lord, in the first two days' programmes—they then could use the Index and the List of Shrines and find their way, with the help of the book, to those spots that they wish to visit particularly in a short space of time.

The compiler has worked out these programmes personally, entirely by tramcars, motor-buses, and walking—on no occasion has he used a motor-car—the object being to assure pilgrims that they can move about cheaply and pay a great many visits in one day without great effort. He does not pretend that it is not fairly hard going, but a keen pilgrim will not

object to starting off early in the morning. An effort should be made to start each morning shortly after eight o'clock.

Arrange with the Manager of your Hotel, or Pension, that sandwiches be prepared on each day that you are going to remain out for luncheon—the programmes suggest the First, Fourth, Seventh, and Tenth Days. If the weather is fine it is generally more agreeable to lunch in the open.

You will notice that at the finish of the morning's programme on the First Day that a small restaurant opposite the Colosseum is advised as a suitable place to lunch. It is cool under the vine trellis, and you are not expected to buy eatables. Of course if it is a case of large parties this little restaurant is unsuitable: it will mean purchasing drinkables and lunching in the open, or else returning home for that meal.

Study carefully the Map with the tram and motor-bus routes. It may seem a little puzzling at first, but after the first day it will become as easy to you as if you were doing the same in your home town. Follow the directions given in each programme and you cannot go wrong.

Fares

Tram Fare each time 30 centesimi (roughly 1½d.).

Motor-bus—short distance 50 cts. (2d.);

long distance 70 cts. (2½d.).

An extra ½d. on Sundays and Feast Days.

Motor-bus to Tivoli—return fare, 1st class, 17 lire 10 cts. (about 5s.); return fare, 2nd class, 12 lire 20 cts. (about 3s. 9d.).

N.B.—*Permesso di soggiorno* (Sojourn permit). Pilgrims must register with the police authorities within three days of arrival. The Hotel (or Pension) Bureau will arrange this if you give them your Passport.

Always carry your Passport and a lot of small change.

The compiler has written the Guide Book with a personal touch so that he can indulge in the pleasant fiction that he is accompanying the pilgrims, in spirit, from place to place.



FOREWORD

THE transformation of Rome from a pagan into a Christian city was a slow but steady occurrence. According to ancient tradition St. Peter first came to Rome in A.D. 42, and when St. Paul arrived about A.D. 60 the Christians had become numerous. The horror caused by the terrible persecutions which began under Nero and reached their climax during the last years of Diocletian tended to augment the conversions considerably. Finally it was brought to maturity by Constantine who sympathised with the Christians and suppressed all violence against them.

A sign of the end of paganism in the Imperial City may be seen in the Arch of Constantine. This arch was erected to celebrate the victory of Constantine over Maxentius in A.D. 312 near the Ponte Milvio. On the attic was engraved the first official proclamation of the name of the True God: 'The S.P.Q.R. have dedicated this triumphal arch to Constantine, because *instinctu divinitatis* (by the Will of God), and by his own virtue, he has liberated the country from the tyrant (Maxentius) and his faction.'

Constantine presented the Lateran Palace to Pope St. Melchiades. Later, in 324, under Pope St. Sylvester, a part of the Palace was demolished and the great Basilica erected: 'The Mother and Head of all Churches of Rome and of the World.' This title and rank it still retains.

The year 324 marks the downfall of idolatry and the glorious triumph of Christianity in Rome. Futile efforts were made by Julian the Apostate, and again by Vettius Prætextatus, to revive paganism, but it

smouldered out after the year 390. The great public buildings were gradually converted into places of Christian worship; but the pagan decorations, being too beautiful for destruction, were preserved as ornaments.

On arriving at Rome pilgrims cannot fail to be impressed with the majesty of the surrounding walls and gates. The Wall, they now see, is the Imperial Wall built by Aurelian and commenced in A.D. 271. It circled the City for 12 miles in all: of the 18 principal gates 9 are still in existence. The Wall was built with the idea of keeping out barbarians who were unprovided with siege machinery. Portions of the other famous walls can be seen in various parts of the City. Another striking sight to be seen from the train is that of the ruins of the Aqueducts which brought water to Rome—they are a melancholy, but grand, spectacle.

The chief relics and shrines preserved in Rome are

The relics of the Passion

Three fragments of the True Cross	}	S. Croce in Gerusalemme
Large portion of the Title of the Cross		
One of the Sacred Nails		
Two Thorns from our Lord's Crown	}	St. Peter's
Large fragment of the True Cross		
The Volto Santo (Veil of Veronica)		
The Holy Lance	}	near S. Giovanni Laterano
The Scala Santa (Holy Stairs)		
Half of the Sacred Pillar of the Flagellation		S. Prassede

Other relics associated with our Lord

The Sacred Table of the Last Supper	S. Giovanni Laterano
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The Santa Culla (Holy Manger) large portion	S. Maria Maggiore
Column from the Temple at Jerusalem, against which our Lord leant whilst discoursing	St. Peter's
The finger of St. Thomas which touched our Lord's wounded side	S. Croce in Gerusalemme
A coin: said to be one of the 30 pieces paid to Judas Iscariot	
A large piece of the Cross of the Good Thief	
<hr/>	
Head of St. John the Baptist	S. Silvestro in Capite

Shrines of the Apostles

Body of St. Peter	St. Peter's
Body of St. Paul	St. Paul's
Heads of SS. Peter and Paul	S. Giovanni Laterano
Body of St. Simon (Zelotes)	St. Peter's
Body of St. Jude (St. Thaddeus)	St. Peter's
Body of St. James the Less	SS. Apostoli
Body of St. Philip	SS. Apostoli
Body of St. Bartholomew	S. Bartolomeo
Body of St. Mathias	S. Maria Maggiore
Head of St. Andrew	St. Peter's

Shrines of the Saints and Martyrs

Body of St. Stephen	} S. Lorenzo fuori-le-Mura
Body of St. Lawrence	
Head of St. Lawrence	
Body of St. Agnes	
	St. Peter's
	S. Agnese (via Nomentana)

Body of St. Cecilia	S. Cecilia in Trastevere
Body of St. Sebastian	S. Sebastiano
Head of St. Sebastian	SS. Quattro Coronati
Relics of St. Pancratius (St. Pancras)	S. Pancrazio
Head of St. Pancratius	S. Giovanni Laterano
Body of St. Clement	S. Clemente
Body of St. Ignatius of Antioch	S. Clemente
Bodies of SS. Prassede and Pudentiana	S. Prassede
Bodies of SS. John and Paul	SS. Giovanni e Paolo
Body of St. Jerome	S. Maria Maggiore
Body of St. Petronilla	St. Peter's
Body of St. Prisca	S. Prisca
Bodies of Popes SS. Leo I, II, III, and IV	St. Peter's
Body of St. Gregory the Great	St. Peter's
Body of St. Boniface IV	St. Peter's
Body of St. John Chrysostom	St. Peter's
Body of St. Gregory Nazianzen	St. Peter's
Bodies of SS. Processus and Martinian	St. Peter's
Bodies of SS. Cosmas and Damian	SS. Cosma and Damiano
Body of St. Monica	S. Agostino
Body of St. Catherine of Siena	S. Maria sopra Minerva
Relics of St. Zeno and 2200 martyrs	S. Prassede
Head of St. George	S. Giorgio in Velabro
Body of St. Ignatius of Loyola	Gesù
Body of Blessed Peter Faber	Gesù
Right Arm of St. Francis Xavier	Gesù
Body of St. Aloysius Gonzaga	S. Ignazio

Body of St. John Berchmans	S. Ignazio
Body of St. Robert Bellarmine	S. Ignazio
Body of St. Philip Neri	Chiesa Nuova
Body of St. Paul of the Cross	SS. Giovanni e Paolo
Body of St. Frances of Rome	S. Francesca Romana
Body of St. Stanislaus Kostka	S. Andrea in Quirinale
Body of St. Helena	Aracoeli
Relics of Blessed Gaspare del Bufalo	S. Maria in Trevia
Body of St. Leonard of Port Maurice	S. Bonaven- tura

and many others

The Jubilee Year

From April 2, 1933, to April 2, 1934

In the Papal Bull 'Quod Nuper' it is announced that a Plenary Indulgence is granted to all the faithful who shall visit three times each of the Four Major Basilicas and there recite the prescribed prayers. The Holy Father says that the visits may be made 'either on the same day or on different days and in any order.' According to the Papal Bull 'the faithful may immediately on emerging from a Basilica after a sacred visit again enter it to accomplish the second and the third visits: and this we provide with the object that the whole may be more readily performed.'

The four major Basilicas are those of

St. Peter's	S. Giovanni Laterano
St. Paul's	S. Maria Maggiore

Confession and Holy Communion are necessary before starting to make the visits.

The Holy Father invites the faithful to venerate

the Sacred Relics of the Basilica of the Holy Cross and the Scala Sancta.

Arrangements have been made in Rome for auto-buses to make special tours to the Four Basilicas at reduced rates: they will wait outside each Basilica for the necessary time to make the 'three visits.' Information as to the times of starting, etc., will be obtainable at all the Hotels.

Basilicas and Churches mentioned in the Guide Book. The numbers correspond with those marked in circles on the Map.

- | | |
|---|---|
| 1. Basilica of St. Peter's | 20. S. Paolino alla Regola
(St. Paul's School) |
| 2. S. Maria Traspontina | 21. S. Dorotea |
| 3. S. Spirito in Sassia | 22. S. Pietro in Montorio |
| 4. S. Onofrio | 23. S. Maria in Trastevere |
| 5. Chiesa Nuova | 24. S. Callisto |
| 6. S. Agnese (Piazza
Navona) | 25. S. Crisogono |
| 7. S. Maria dell' Anima | 26. S. Cecilia |
| 8. S. Maria della Pace | 27. S. Maria in Cappella |
| 9. S. Apollinare | 28. S. Benedetto in Pisci-
cinula |
| 10. S. Agostino | 29. S. Giorgio in Velabro |
| 11. S. Antonio dei Porto-
ghesi | 30. S. Anastasia |
| 12. S. Luigi dei Francesi | 31. S. Maria in Cosmedin |
| 13. S. Giacomo dei Spag-
nuoli | 32. S. Sabina |
| 14. The Pantheon (S.
Maria ad Mar-
tyres) | 33. S. Alessio |
| 15. S. Lorenzo in Damaso | 34. S. Maria Aventina |
| 16. S. Andrea della Valle | 35. S. Anselmo |
| 17. S. Carlo ai Catinari | 36. S. Prisca |
| 18. S. Salvatore in Onda | 37. S. Saba |
| 19. S. Trinità de' Pelle-
grini | 38. S. Balbina |
| | 39. SS. Nereo ed Achilleo |
| | 40. S. Sisto |
| | 41. S. Cesareo |
| | 42. S. Maria in Domnica |

43. S. Stefano Rotondo
44. S. Gregorio
45. SS. Giovanni e Paolo
46. S. Clemente
47. SS. Quattro Coronati
48. Lateran Baptistery
49. S. Giovanni Laterano
(Basilica)
50. Scala Santa (Holy
Stairs)
51. S. Croce in Geru-
salemme (Basilica)
52. S. Eusebio
53. S. Martino ai Monti
54. S. Prassede
55. S. Maria Maggiore
(Basilica)
56. S. Lorenzo fuori-le-
Mura (Basilica)
57. Sacré Cœur
58. S. Pudenziana
59. S. Lorenzo in Panis-
perna
60. S. Lorenzo in Fonte
61. S. Pietro in Vincoli
62. S. Francesco di
Paola
63. SS. Domenico e Sisto
64. S. Nome di Maria
65. S. Maria di Loreto
66. Ara Cœli
67. S. Pietro in Carcere
and S. Giuseppe
dei Falegnami (ad-
joining Mamertine
Prison)
68. S. Martina in Foro
69. S. Adriano in Foro
70. SS. Cosma e Dami-
ano
71. S. Francesca Romana
72. S. Sebastiano (Chapel)
73. S. Bonaventura
74. S. Marco
75. Il Gesù
76. S. Bartolomeo
77. St. John the Calybite
78. S. Maria Egiziaca
79. S. Maria sopra
Minerva
80. S. Ignazio
81. Church of the Cara-
vita
82. S. Marcello al Corso
83. S. Maria in Via Lata
84. SS. Apostoli
85. S. Croce dei Lucchesi
86. SS. Vincenzo ed Ana-
stasio
87. S. Andrea in Quiri-
nale
88. S. Maria in Trevia
89. S. Claudio
90. S. Maria in Via
91. S. Andrea delle
Fratte
92. S. Silvestro in Capite
93. S. Lorenzo in Lucina
94. S. Rocco
95. S. Carlo al Corso
96. S. Giacomo in
Augusta
97. Gesù e Maria
98. S. Maria dei Miracoli

- | | |
|-----------------------------|-------------------------------------|
| 99. S. Maria in Monte Santo | 104. S. Maria della Vittoria |
| 100. S. Maria del Popolo | 105. S. Bernardo |
| 101. SS. Trinità de' Monti | 106. S. Maria degli Angeli |
| 102. I. Cappuccini | 107. S. Gioacchino |
| 103. S. Susanna | 108. St. George and English Martyrs |

The other Churches which you will be visiting outside the Map area are :

Basilica of St. Paul's

Tre Fontane { SS. Vincenzo ed Anastasio
S. Maria Scala Cœli
S. Paolo alle Tre Fontane

Basilica of S. Sebastiano (Appian Way)

Basilica of S. Pancrazio

S. Agnese fuori-le-Mura and S. Costanza.

The dates arranged for the Forty Hours' Exposition of the Blessed Sacrament in the different Churches are always posted up in each Church—the poster is called 'L'Orazione della Quarantore.'

List of the Lenten Stations

Ash Wednesday	S. Sabina : { S. Alessio S. Maria in Cosmedin
Thursday	S. Giorgio in Velabro : Gesù e Maria
Friday	SS. Giovanni e Paolo : S. Gregorio
Saturday	S. Agostino
First Sunday in Lent	S. Giovanni in Laterano
Monday	S. Pietro in Vincoli : S. Giovanni della Pigna
Tuesday	S. Anastasia

Wednesday	S. Maria Maggiore
Thursday	S. Lorenzo in Panisperna
Friday	SS. Apostoli
Saturday	St. Peter's
Second Sunday in Lent	S. Maria in Domnica : { S. Gregorio { S. Maria Maggiore
Monday	S. Clemente
Tuesday	S. Balbina
Wednesday	S. Cecilia
Thursday	S. Maria in Trastevere
Friday	S. Vitale
Saturday	SS. Marcellino e Pietro
Third Sunday in Lent	S. Lorenzo fuori-le-Mura
Monday	S. Marco
Tuesday	S. Pudenziana
Wednesday	S. Sisto—SS. Nereo ed Achilleo
Thursday	SS. Cosma e Damiano
Friday	S. Lorenzo in Lucina
Saturday	{ S. Susanna { S. Maria degli Angeli
Fourth Sunday in Lent	S. Croce in Gerusalemme
Monday	SS. Quattro Coronati
Tuesday	S. Lorenzo in Damaso : S. Andrea della Valle
Wednesday	S. Paolo fuori-le-Mura
Thursday	S. Martino ai Monti : S. Sil- vestro in Capite
Friday	S. Eusebio : S. Bibiana
Saturday	S. Nicolà in Carcere : S. Nicolà dei Lorenesi
Passion Sunday	St. Peter's
Monday	S. Crisogono
Tuesday	S. Maria in Via Lata : S. Quiricus
Wednesday	S. Marcello

Thursday	S. Apollinare
Friday	S. Stefano Rotondo
Saturday	S. Giovanni a Porta Latina : S. Cesareo
Palm Sunday	S. Giovanni Laterano
Monday	S. Prassede
Tuesday	S. Prisca : S. Maria del Popolo
Wednesday	S. Maria Maggiore
Maundy Thursday	S. Giovanni Laterano
Good Friday	S. Croce in Gerusalemme
Holy Saturday	S. Giovanni Laterano
Easter Sunday	S. Maria Maggiore
Easter Monday	St. Peter's : S. Onofrio
Easter Tuesday	S. Paolo fuori-le-Mura
Easter Wednesday	S. Lorenzo fuori-le-Mura
Low Sunday	S. Pancrazio : S. Maria della Scala.

The numbers placed beside the Churches correspond with those on the Map and in the List of Basilicas and Churches in the Guide Book.

Passengers must always board a tram or motor-bus by the rear platform—alight from the front platform.

When walking along the Corso Umberto I°, Via Condotti, or Via del Tritone, it is obligatory to keep on the left side of the road.

Umbrellas, sticks, and cameras must be deposited at the entrances of Museums and Art Galleries.

When visiting the Vatican Museums, and all Churches, ladies must wear head covering, long sleeves, and fairly high neck dresses.

THE PILGRIM'S GUIDE TO ROME

FIRST DAY

MORNING

- 1..Basilica of St. Peter's
- 2..S. Maria Traspontina
- 76..S. Bartolomeo
- Colosseum

AFTERNOON

- 51..Basilica of S. Croce in
Gerusalemme
- 49..Basilica of S. Giovanni
Laterano
- 50..Scala Santa
- 48..Lateran Baptistery

WE will commence our visit to the Eternal City with the Basilica of St. Peter's. Pilgrims who are staying in the large residential quarter in the vicinity of the Porta Pinciana, Piazza Fiume, Porta Pia, or Piazza Indipendenza, should start by finding out which of these places is nearest to their temporary place of abode. From whichever of these localities is nearest, you will be making your first acquaintance with the Electric Tramway which encircles the greater part of Rome: Linee Tramviarie. The Trams circulating to the right are marked C.D. (Circolare Destra) in black letters: to the left C.S. (Circolare Sinistra).

This morning we take the Tram marked C.S.—our objective being the Piazzale Flaminio. From the Porta Pinciana to the Piazzale we have on our right the Borghese Gardens: on our left, a part of the Aurelian Wall. At the bottom of the hill you will notice a

jagged, unrestored fragment of wall : this is called the Muro-Torto. It has never been restored because it is believed to be under the especial protection of St. Peter : it is said that he defended it personally during the siege by Vitiges in A.D. 539. As we run into the Piazzale Flaminio you will see the well-known Porto del Popolo (Porta Flaminia) on the left. Descend from the Tram at the stopping-place, just beyond the Porta. To the right is another tram-line (at right-angles to the Circolare Tramviarie) : take Tram 33 marked P^zle Flaminio-P^za S. Pietro. Carry on in this Tram till you arrive in the square in front of S. Peter's.

From the Piazza Indipendenza you can get a Motor-bus marked M.B. (P^za Indipendenza-P^za S. Pietro), which will take you to St. Peter's without you having to change. Pilgrims near the Piazza di Spagna should take the Motor-bus E F to the Porta Flaminia and catch Tram 33.

THE BASILICA OF ST. PETER'S

I must take it for granted that every Pilgrim has a fairly good idea of the history of St. Peter's as it would be impossible to condense it sufficiently to fit into this Guide Book. From the building of the Memorial Chamber (or Oratory) over the Apostle's Tomb by St. Anacletus, to the erection of Old St. Peter's, and then on to the building and consecration of the present Basilica, is a period of over 1500 years.

We approach through an immense Piazza flanked by Bernini's semicircular colonnades. In the centre is erected an ancient Obelisk which was brought from

Egypt by Caligula : it used to mark the middle of the Spina of the Circus of Nero. The famous gardens of Agrippina, mother of Caligula, were in this neighbourhood ; and Nero's Circus occupied a portion of them. You will have read of the terrible sufferings of the multitude of Christians who were burnt, torn to pieces, and crucified in this Circus during the first great persecution of the Church in the time of Nero (A.D. 64-68). St. Peter was crucified, head downwards, in the vicinity on June 29th, A.D. 67 (according to tradition). This Obelisk, when it was in the Circus, must have been close to the spot of St. Peter's martyrdom ; around it thousands of martyrs perished. The place of St. Peter's Crucifixion is said to be about where the present sacristy is built.

A broad flight of steps, on either side of which are statues of SS. Peter and Paul, lead up to the great Vestibule. On the right, in the Colonnade, is the Bronze Door through which the faithful and visitors pass, when on their way to be received by the Holy Father. The uniform of the Swiss Guard, who are always on duty there, is very picturesque.

Above the middle entrance to the Vestibule is the balcony from which the Holy Father bestows his Blessing on the great crowds which throng the Piazza on the occasions of the principal religious ceremonies. The magnificent central door of bronze, which admits one from the Vestibule to the Cathedral, is a remnant of the ' Old St. Peter's.' With your back to this door look up at the vault and you will see Giotto's famous ' Mosaic of the Navicella,' designed in 1298.

The Porta Santa, which is only opened in Jubilee Year, is the last of the five doors on the right.

We will now enter the Basilica. Rest quietly for a few minutes and let the grandeur and overpowering beauty of the interior gradually sink in. It requires many visits to fully appreciate this most wonderful

work of man. Walk slowly up the Nave towards the Shrine, which you see so far ahead, lit up with a circle of golden lamps : stopping to kneel down as you pass the Chapel of the Blessed Sacrament on your right.

The High Altar, a Papal one, is directly above the Apostle's tomb. A double flight of marble steps lead down into the Confession, where there is a beautiful kneeling statue of Pope Pius VI by Canova. In front of the statue are bronze doors, guarded by brass statues of SS. Peter and Paul, concealing a niche, on the floor of which rests a gorgeous gold coffer, the work of Benvenuto Cellini. This coffer contains the Palliums destined for Archbishops. The floor of the niche is immediately over the tomb of St. Peter. The body of the Prince of the Apostles was not moved from its resting-place at the demolition of the Old Basilica : the tomb was left untouched.

Around the Apostle's tomb lie the remains of the first successors : SS. Linus, Anacletus, Evaristus, Sixtus, etc. The walls and pavement of the Confession are rich in marbles and precious stones. From here you should gaze up into Michelangelo's glorious dome, and get an idea of its vastness and beauty. Around its base, in mosaic letters, each six feet in length, is inscribed, 'Tu es Petrus, et super hanc petram ædificabo ecclesiam meam, et tibi dabo claves regni cœlorum.' The lovely little cupola seems to be miles away. Bernini designed the baldacchino, which towers over the altar : the bronze employed being mostly taken from the Pantheon.

The four enormous piers which support the dome are shrines for four great relics ; at the foot of each is a large representative statue.

- | | |
|---------------|-------------------------------------|
| St. Veronica. | The Volto Santo (Veil of Veronica). |
| St. Helena. | The relic of the True Cross. |
| St. Longinus. | The Sacred Lance. |
| St. Andrew. | The head of St. Andrew. |

On great festivals, such as Holy Thursday, Good Friday, Easter Day, etc., the relics are exhibited from the balcony above the statue of St. Veronica.

In the spandrels of the dome are four large mosaics of the Evangelists.

We will now reverently kiss the foot of the bronze figure of St. Peter and then walk to the entrance and make a fairly thorough tour of the Basilica. Above the statue of St. Peter is a mosaic picture of Pius IX; erected in 1871 to commemorate his having then equalled the period of St. Peter's episcopate.

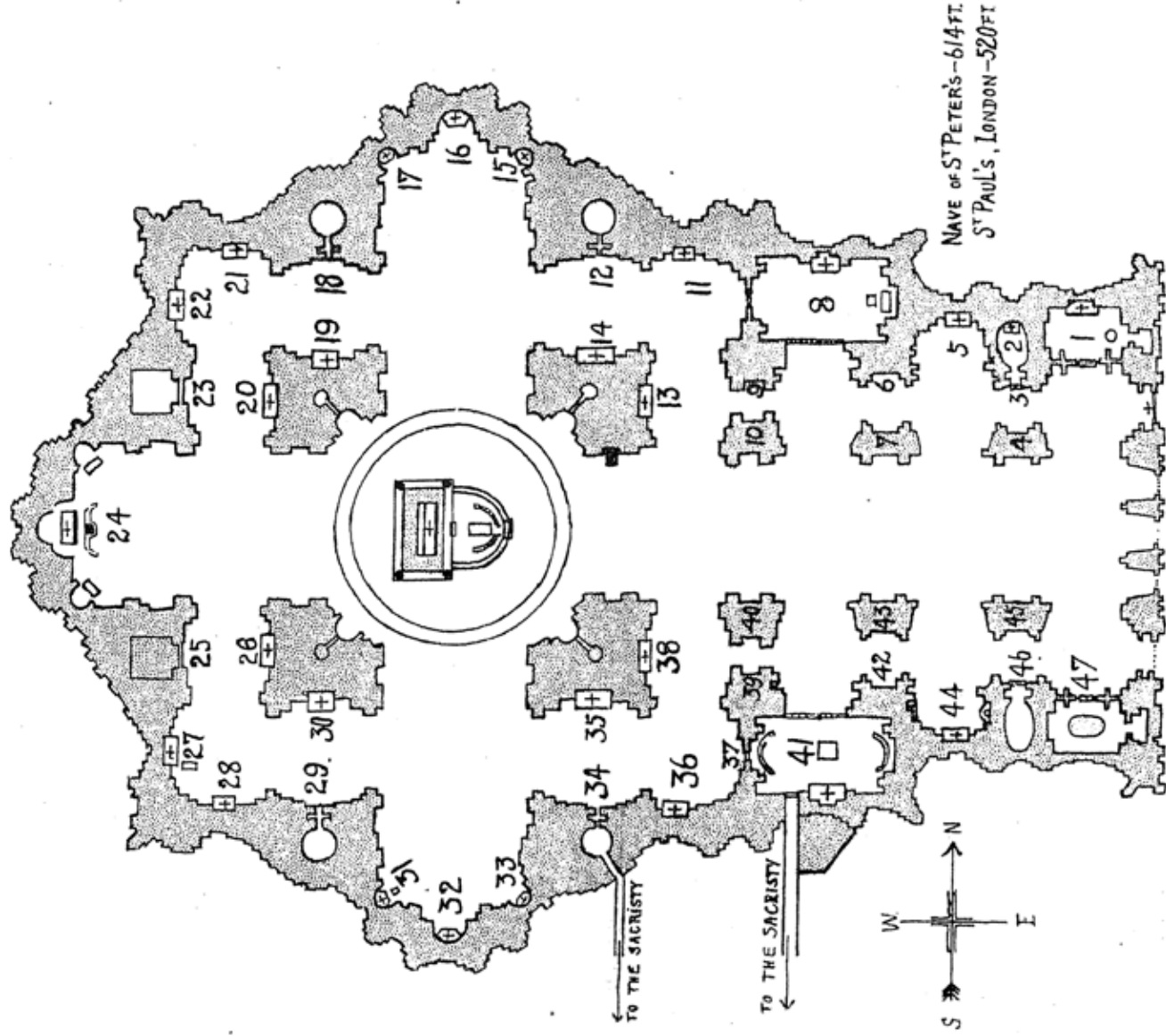
THE SIDE CHAPELS AND ALTARS

Beginning with the first chapel on the right. Numbers refer to Plan.

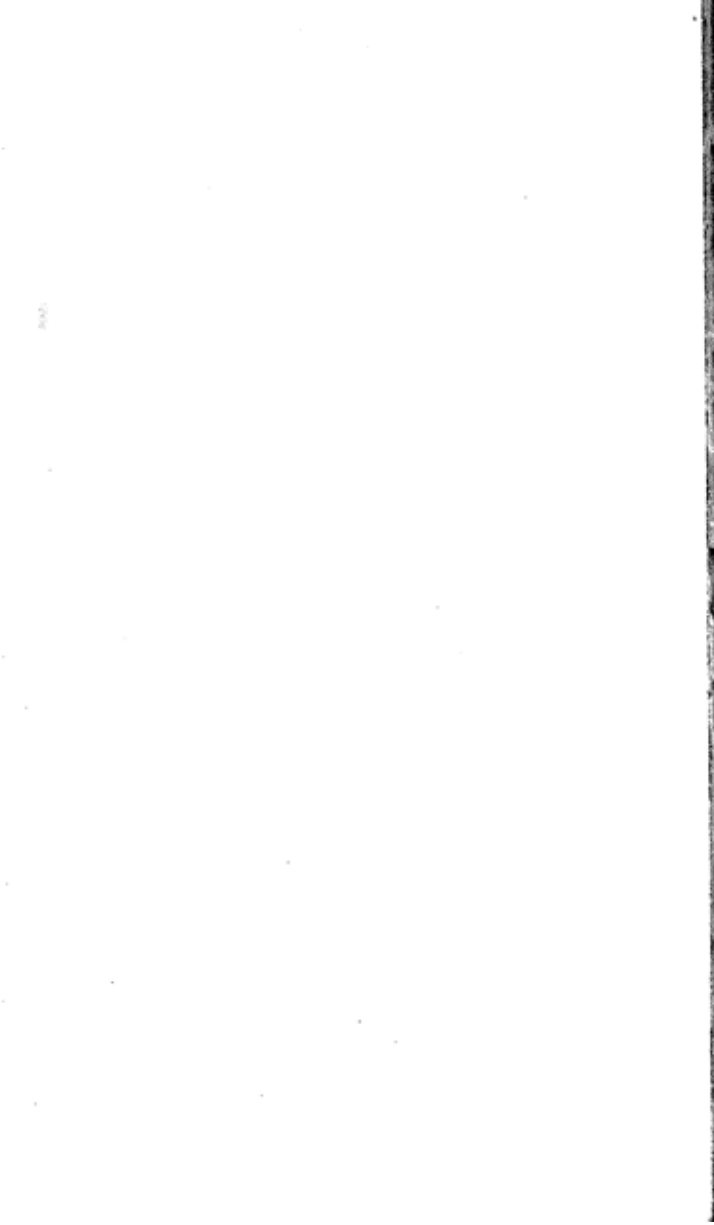
1. Chapel of the Pietà; so called from the magnificent Pietà of Michelangelo. The Column, decorated with vine branches, is said to have come from the Temple of Jerusalem, and to be one against which our Divine Lord leant whilst talking to the people.
2. Chapel of the Crucifix; so called from the grand crucifix by Pietro Cavallini. A vast amount of precious relics are preserved in this Chapel.
3. Above the entrance to the last Chapel is the Monument of Leo XII.
4. Left arch. Monument of Christina of Sweden. The bas-relief represents her abjuration of Protestantism.
5. Chapel of St. Sebastian. Mosaic copy of Domenichino's 'Martyrdom of St. Sebastian.' Original is in S. Maria degli Angeli.
6. Right arch. Monument of Innocent XII.
7. Left arch. Monument of Countess Matilda of Tuscany. The bas-relief represents Henry IV of Germany being absolved by Gregory VII at Canossa: through the intercession of the Countess.

8. Chapel of the Blessed Sacrament. This has been entirely renovated, and only opened again in July 1932. The tabernacle is modelled after Bramante's 'Tempietto' at S. Pietro-in-Montorio. The magnificent bronze monument of Sixtus IV was designed by the Florentine artist Pollaiuolo. A flat stone in the pavement marks the grave of Julius II, for whom Michelangelo's monument in S. Pietro in Vincoli was intended.
 9. Right arch. Monument of Gregory XIII. The bas-relief represents the discussion about the new Calendar: the Gregorian.
 10. Left arch. Monument of Gregory XIV.
 11. Gregorian Chapel. The 'Madonna del Soccorso,' over the altar, came from the Old Basilica, and is greatly revered as a miraculous picture. St. Gregory Nazianzen is buried beneath the Altar. On the right is the Monument of Gregory XVI.
 12. Right arch. Monument of Benedict XIV.
 13. Left, against the great pier, is a mosaic copy of Domenichino's 'Communion of St. Jerome.' The original is in the new Vatican Pinacoteca.
 14. Against the great pier is the Altar of St. Basil. Above the Altar is the mosaic copy of 'The Mass of St. Basil' by Subleyras. Original in S. Maria degli Angeli. St. Basil refused to give the Blessed Sacrament to the Emperor Valens.
- We now turn into the Right Transept.
15. Altar of St. Wenceslaus. Mosaic copy of Caroselli's 'St. Wenceslaus, King of Bohemia.'
 16. Altar of SS. *Processus and Martinian*. They were the Wardens in the Mamertine prison in which SS. Peter and Paul were confined, and being converted to Christianity suffered martyrdom for their faith. *Their relics lie beneath the Altar.* Mosaic copy of Valentino's picture of the Martyrdom.





BASILICA OF ST PETER'S
THE NUMBERS REFER TO "THE SIDE CHAPELS AND ALTARS."



17. Altar of St. Erasmus. Mosaic copy of Poussin's picture of the Saint.
18. Monument of Clement XIII. Said to be Canova's greatest work. The Pope kneels in prayer above a vault guarded by two grand lions. Religion stands erect on the right : on the left, the Genius of Death holds a reversed torch.
19. Left, against the pier. Altar of the Navicella. Mosaic copy of Lanfranco's 'Christ and St. Peter's boat.'
20. Round to your left, against the pier. Altar of St. Peter. Mosaic copy of Costanzi's 'Raising of Tabitha.' Original in S. Maria degli Angeli.
21. On right. Altar of St. Michael. Mosaic copy of Guido Reni's famous picture (in the Church of I Cappuccini) of St. Michael.
22. The Altar of *St. Petronilla*. *The body of the Saint lies under the Altar*. She was converted to Christianity by St. Peter, and ministered to him. The mosaic copy of Guercino's picture (in the Capitoline Picture Gallery) is the finest in the Basilica.
23. Monument of Clement X.
24. In the Apse is an immense chair of gilded bronze, designed by Bernini ; upheld by the four great Doctors of the Church, SS. Augustine, Ambrose, Athanasius and Chrysostom. Enclosed in this is the actual episcopal Chair of St. Peter. On the right is the Monument of Urban VIII by Bernini. On the left is the Monument of Paul III, by Guglielmo della Porta : very beautiful and impressive, and considered to be the finest in the Cathedral. The two marble slabs on the wall refer to the defining of the Immaculate Conception to be a dogma of faith by Pius IX ; they bear the names of the Cardinals and Bishops who attended and accepted it.
25. Monument of Alexander VIII.

26. Opposite, against the great pier. Altar of SS. Peter and John. Mosaic copy of Mancini's picture, 'The Healing of the Lame Man.'
27. On the right, at the head of the left aisle, is the Altar of St. Leo I, with a splendid marble relievo by Algardi, representing St. Leo I treating with Attila : shewing SS. Peter and Paul coming to the Pontiff's assistance against the invasion of the Huns. *The body of St. Leo I, the Great, lies beneath the Altar.* The tomb of Leo XII is just in front of the Altar, marked with a slab in the pavement.
28. The altar of Our Lady of the Pillar. This much-revered Madonna is painted on a Column which came from the old Basilica. Beneath the Altar lie *the remains of SS. Leo II, Leo III, and Leo IV.*
29. Over the doorway is the Monument of Alexander VII ; the last work of Bernini. A fine but hideous Monument.
30. Opposite, against the great pier, the Altar of SS. Peter and Paul. Modern mosaic of the Sacred Heart of Jesus.
We now enter the left Transept : Confessional boxes for various nationalities.
31. Altar of St. Thomas. Under the Altar is the tomb of *St. Boniface IV.* Mosaic copy of Camaccini's 'Incredulity of St. Thomas.' The tomb of Palestrina is in front.
32. Altar of St. Peter's Crucifixion. Under this altar are buried *the remains of the two great Apostles, St. Simon and St. Jude.* Here the pilgrim pauses to venerate these glorious relics placed so near to their great leader, St. Peter.
Mosaic copy of Guido Reni's 'Martyrdom of St. Peter.'
33. Altar of St. Francis of Assisi. Beneath this Altar is buried *St. Leo IX.* Mosaic copy of Spadarini's 'Martyrdom of St. Valeria.'

34. Over the door of the Sacristy is the Monument of Pius VIII. We will visit the Sacristy another day (see Programme for Sixth Day).
35. Opposite, against the great pier, is the Altar of SS. Peter and Andrew. Mosaic copy of Pomaranchio's 'Death of Ananias.'
36. The Clementine Chapel. The Altar of *St. Gregory the Great*, the Apostle of England. *Beneath the Altar reposes the body of the great Pope*, which all pilgrims humbly venerate. Mosaic copy of Andrea Sacchi's 'Miracle of St. Gregory the Great.'
37. Left of Chapel is the Monument of Pius VII, by Thorwaldsen.
38. Turn back towards the great pier and look at the splendid Mosaic copy of Raphael's 'Transfiguration.' The original is in the New Vatican Pinacoteca : considered to be the finest picture in the world.
It is above the Altar of the Transfiguration.
39. In the left aisle we come to the Monument of Leo XI, the Pope who only reigned twenty-six days.
40. Opposite is the Monument of Innocent XI. The bas-relief represents the raising of the Siege of Vienna by John Sobieski.
41. The Chapel of the Choir. Beneath the Altar lies the *body of St. John Chrysostom*, the great Doctor of the Church. Above the Altar is a mosaic copy of the 'Immaculate Conception,' by Bianchi. Original is in S. Maria degli Angeli. Pius X crowned our Lady with the twelve diamond stars on December 8th, 1904, the Jubilee of the definition of the dogma. The Chapel is richly decorated by Giacomo della Porta ; it is used for the daily services. In the pavement is the monumental slab of Clement XI.

42. Right arch. Monument of Pius X.
43. Left arch. Bronze Monument of Innocent VIII, by the Pollaiuolo brothers.
44. Chapel of the Presentation. Mosaic copy of Romanelli's 'Presentation of Our Lady in the Temple.' Original in S. Maria degli Angeli. In a recess, in the right wall, the most recently deceased Pope reposes until his tomb and monument are completed.
On the left. Memorial of Benedict XV; erected in 1929.
45. On the left arch is Canova's beautiful monument to the last of the Stuarts. The Old Pretender, 'James III,' and his two sons, Charles Edward (Prince Charlie) and Henry, Cardinal and Duke of York.
46. Opposite, over the doorway (which leads to the Ascent of the dome), is the Monument of Maria Clementina Sobieski, the Polish wife and Queen of 'James III.'
47. The Baptistery. The font is formed of a block of porphyry, the ancient cover of the Sarcophagus of Hadrian, and covered with metal work designed by Carlo Fontana. Mosaic copy of Maratta's 'Baptism of Christ.' Original in S. Maria degli Angeli. Also mosaics representing the 'Baptism of Cornelius, the Centurion,' and the 'Baptism of SS. Processus and Martinianus.'

We will now make our way to the central door. Standing on the large disc of porphyry, on which the Emperors of the Holy Roman Empire used to be crowned in the Old Basilica, we will pause and survey the glorious Basilica. As you walk up the nave again you will see, in the pavement, a line marking the comparative lengths of the other great Christian Churches. In the niches of the great pilasters are

THE PILGRIM'S GUIDE TO ROME II

statues representing the founders of the Religious Orders; two on each. We have time to note the principal ones in the lower niches.

NAVE

R.	L.
1st pier	1st pier
St. Teresa : Discalced Carmelites.	St. Peter of Alcantara : Alcantarini.
2nd pier	2nd pier
St. Vincent de Paul : Vincentians.	St. Camillus : Fathers of a Good Death.
3rd pier	3rd pier
St. Philip Neri : Oratorians.	St. Ignatius : Jesuits.

APSE

R.	L.
St. Francis of Assisi : Franciscans.	St. Dominic : Dominicans.
St. Benedict : Benedictines.	Prophet Elias : Carmelites.

TRANSEPTS

R.	L.
St. Juliana Falconieri : Servite Tertiaries.	St. Bruno : Carthusians.
St. Norbert : Premonstratensians.	St. Joseph Calasanctius : Piarists.

OPPOSITE SIDE

St. Peter Nolasco : Mercedarians.
St. John of God : Hospitallers.

OPPOSITE SIDE

St. Cajetan : Theatines.
St. Jerome Emiliani : Somaschians.

The Crypt may be visited by applying, usually, at the foot of the stairs under the statue of St. Andrew.

The Basilica preserves an immense amount of precious relics. To name a few, in addition to those

already mentioned: Two thorns from the Holy Crown; fragment of the Crib; bones of St. Anne; finger of St. Peter; relics of SS. Paul, John the Baptist, Simon, Jude, Philip, James the Less, Bartholomew; head and finger of St. Luke; relics of SS. Laurence, Stephen, Sebastian, Polycarp; and innumerable others.

We now conclude our visit to St. Peter's and pass again into the Piazza. As you walk down the steps, and look up to your left, you will see a small portion of the vast Vatican Palace. The Vatican City was constituted as an independent state by the Lateran Treaty, of February 11th, 1929, between the Kingdom of Italy and the Holy See. We will not attempt to go into the history of the Vatican here. I feel sure that every pilgrim will wish to see the wonderful museums and art galleries in the Palace, and so I have devoted a morning to them later on. Our first day in Rome should be devoted to the principal shrines.

Cross the Piazza to the left far corner and enter the Borgo Nuovo—half-way down, on the left, is the

CHURCH OF S. MARIA TRASPONTINA

This is the head Church of the Carmelites. The picture of our Lady above the High Altar was brought from Palestine by the Carmelites when they had to flee from the Saracens.

In the Third Chapel, left, are two pillars. The one on the left of the Altar is venerated as being the pillar to which St. Peter was fastened when he was scourged. The pillar on the right is marked as being that to which St. Paul was fastened. It seems doubtful if St. Paul was scourged considering his position as a Roman citizen.

Continue down the Borgo Nuovo to the River Tiber. We cross the river by the Ponte Vittorio Emanuele which is a short way to your right. When half-way

over turn around and view the scene. On the right is the Castle of St. Angelo : a massive great fortress built by the Emperor Hadrian as a tomb for himself and his successors. Tradition relates that when in the year A.D. 590 Rome became wasted by a terrible pestilence, St. Gregory the Great ordered a procession of penance and headed it himself. Whilst crossing the bridge to the tomb the Pontiff had a vision of the Archangel Michael standing on the summit of the tomb and sheathing his sword as a sign that the plague was stayed. To commemorate this event the figure of the Archangel was placed at the spot where he was seen, and the tomb dedicated to him. The Castle came into the possession of the Popes from the end of the fourteenth century until the year 1870. It is now a public monument. Further to the right rise the majestic new Law Courts (Palazzo di Giustizia). On your left you will see the Hospital of Santo Spirito : the famous establishment founded by Innocent III. Crossing over the Bridge to the Piazza Vittorio Emanuele, from which runs the fine Corso Vittorio Emanuele, we mount the Circolare Sinistra again and continue as far as the Piazza Montanara : we descend and cross the small but antique Ponte Fabrizio (also called the Bridge of the Four Heads) to the Isola Tiberina. It is said that the origin of this island dates back to 510 B.C., when the people, rising up against the tyranny of Tarquin, threw all the newly reaped corn into the river and blocked the alluvial matter coming downstream ; thus forming the nucleus of an island. In the piazza, on the left, is the

CHURCH OF S. BARTOLOMEO

It was built in the tenth century to receive the Apostle's body. A Franciscan monastery adjoined it ; this has disappeared with the exception of small quarters for the present friars. Underneath the High

Altar is the *Shrine of St. Bartholomew*. Pope Pius I presented the High Altar and paid the expenses for the restoration of the Church in 1852.

Under the altar at the end of the right aisle repose the body of S. Theodora. Formerly St. Paulinus of Nola rested here : his body has recently been sent to Nola.

Under the altar at the end of the left aisle lies the body of St. Adalbertus, Bishop and Martyr.

In front of the High Altar is an ancient well-head in which were concealed the bodies of SS. Paulinus, Exsuperantius, and Marcellinus, martyrs.

On the other side of the island is the Hospital of the Religious of St. John of God, recently renovated and enlarged. The Church, belonging to the Hospital, is dedicated to St. John the Calybite, a recluse of the fifth century. His remains are venerated here.

Cross to the Piazza Montanara and once again take the Circolare Sinistra. On the left we pass the ancient Forum Boarium, where still remain two lovely specimens of Pagan Rome ; the circular Temple of Mater Matuta and the Temple of Fortunæ Virilis. The latter was transformed into a church, and in later years was dedicated to St. Mary of Egypt. We shall see these another day. We pass through the site of the Circus Maximus, with the Palatine Hill on our left and in another few minutes arrive at the Colosseum.

THE COLOSSEUM, OR FLAVIAN AMPHITHEATRE

This colossal pile (I suppose the most famous in the world) was begun in A.D. 72, upon the site of the fish pond of Nero's Golden House, by the Emperor Vespasian. His son Titus finished it in A.D. 80, after his return from the conquest of Jerusalem. He inaugurated it with spectacles which lasted one hundred days, during which more than five thousand wild beasts were slain and several thousand gladiators

killed. I will not attempt to go into its history, or to describe the terrible persecutions which took place here, as I expect you are all fairly familiar with them. Remember, when you stand beside the Cross in the centre of the Arena, that beneath you the soil was reddened with the blood of martyrs. We will mention a few of the names you know so well who suffered here : St. Ignatius, SS. Abdon and Sennen, the boy St. Vitus, and SS. Crescentia and Modestus. The relics of St. Ignatius, Bishop of Antioch and disciple of St. John the Evangelist, may be venerated at S. Clemente ; SS. Abdon and Sennen at S. Marco ; St. Vitus in the Church of St. Vitus, near S. Maria Maggiore.

Near where you descended from the Tram is a little Restaurant, with a green creeper climbing all over its courtyard, in which tables are laid out. You will find this is a good place to eat your sandwiches. The light wine is cheap and excellent ; the beer well iced, and coffee or tea obtainable. Or, you can buy the necessary drinkables and go over to the Colosseum and enjoy your luncheon there.

AFTERNOON

Luncheon over, we take the Tram which goes away to the right from the Circolare (No. 15), up the Via Labicana. The new public gardens on the left (Parco Oppio) are part of the grounds of Nero's Golden House and the Thermæ of Titus and Trojan.

The Tram turns to the right—descend when you come to the stopping-place in the Piazza in front of S. Giovanni Laterano (before it turns left into the Viale leading to S. Croce in Gerusalemme). We have time before the Church opens to walk through the well laid out gardens. The gateway, in the Aurelian Wall, is the Porta S. Giovanni ; it takes the place

of the ancient Porta Asinara, of which a few ruins are left nearby.

At the beginning of the gardens is a bronze monument, representing St. Francis of Assisi, with his four first companions; erected in 1926 to commemorate the Saint's visit to Pope Innocent III, who confirmed the foundation of the Order of Friars Minor.

At the end of the gardens we come to the

BASILICA OF SANTA CROCE IN GERUSALEMME

Constantine erected this Basilica in the great hall of the Sessorian Palace occupied by his mother, the Empress Helena, who had received the Divine inspiration which resulted in the recovery of the True Cross and the other precious relics of the Passion. It was consecrated by Pope St. Sylvester on March 20th A.D. 330. Very little is left of the original edifice.

Owing to dampness, and the fear that the relics might suffer, they have been removed from their old quarters and placed in a new Chapel, which is entered by a door in the wall to the left of the High Altar. Application should be made to the Sacristy for permission to venerate the Sacred Relics.

1. The 'three fragments of the True Cross' are kept in a reliquary in the form of an ancient station cross. In the upper arm is an inscription and the fragments are in the lateral and lower arms.
2. The large portion of the 'Title of the Cross' is enclosed in a rectangular reliquary, surrounded by a festoon of roses embellished with symbols of the instruments of the Passion.
3. The reliquary containing the 'Holy Nail' resembles a monstrance. Two kneeling angels supported on brackets, adore the Holy Nail which occupies the centre of the peristyle.

4. The 'Two Thorns from the Crown of Our Lord' are placed in a crystal receptacle surrounded by a crown of thorns, and secured to a knob which forms the head of a Chalice.
5. The 'Finger of St. Thomas, the Apostle,' which is said to have touched our Saviour's wounded side, is placed in an oval crystal case surrounded by two palms, and surmounted by a radiated cross.
6. Large reliquary of Pope St. Gregory the Great formed like a temple and closed with folding doors. It contains 202 divisions, covered with glass, each containing relics of martyrs and saints.
7. A small reliquary in the form of a circular temple contains small stone fragments from the Grotto at Bethlehem, the Holy Sepulchre, and the Column of Flagellation.
8. On the wall of the room adjoining the Chapel is a 'large piece of the Cross of the Good Thief.'
9. A coin; said to be one of the thirty pieces paid to Judas Iscariot.

A visit should be paid to the Chapel of St. Helena; greatly venerated from the earliest times. The floor was strewn with earth from Calvary, and the walls were once covered with splendid mosaics, now ruined by the damp. Women are only allowed to enter this Chapel once a year: March 20th, the anniversary of the Consecration of the Church.

Underneath the High Altar are the *bodies of SS. Anastasius and Cesarius*, martyrs, in a green basalt urn, sculptured with lions' heads.

Pope Benedict VII was buried in this Church, his epitaph is near the entrance. Pope Sylvester II died suddenly here; his relics were transferred to S. Giovanni Laterano in 1648.

The Lenten Station is on Good Friday.

We will now walk over to the great Basilica of

S. GIOVANNI LATERANO (ST. JOHN LATERAN)

The Mother Church of the Universe, the Cathedral of the Pope as Bishop of Rome. Its chapter takes precedence over that of St. Peter's. The original Basilica was erected by Constantine in a part of the Lateran Palace which he had presented to Pope St. Melchiades in gratitude for his defeat of Maxentius and his forces. The Basilica was consecrated by Pope St. Sylvester on November 9th, 324. The edifice suffered many times from earthquakes and fire, and has practically been rebuilt three times in its entirety. Pope Leo XIII gave an immense sum of money towards restorations on a splendid scale, and never had an opportunity of seeing the result. The portico is in front of the East door, and from it five doors (one of which is the Porta Santa) open into the Cathedral. The central bronze doors formerly belonged to the Curia; they were brought here from the Church of S. Adriano, in the Forum, by Pope Alexander VII. The Nave, with its double aisles, is of magnificent proportions. Against the piers are huge statues of the Apostles; above them reliefs with scenes from the Old and New Testaments. The lovely ceiling was designed by Giacomo della Porta. The mosaic pavement, of fifteenth century workmanship, was given by Pope Martin V. Let us walk firstly up to the High Altar with its towering canopy. It is a Papal Altar, and only the Pope may say Mass here. Enclosed in the Altar is the '*Wooden Portable Altar*' used by St. Peter in the house of Pudens, and later by his successors in the Catacombs. Above, in the Gothic Canopy, are preserved the '*Heads of SS. Peter and Paul*'; enshrined in silver gilt busts. In the Confessio, in front of the Altar, is the bronze slab effigy of Martin V, the Pope who put an end to the schism which had long divided the Papacy.

We now go to the Left Transept. At the end of the Transept is the Altar of the Blessed Sacrament. Above the Altar, in a recess concealed by a gilded bronze of the Last Supper, is preserved the '*Sacred Table of the Last Supper*,' on which our Lord instituted the Holy Eucharist. The four lovely fluted bronze columns of the Altar are said to have been brought from Jerusalem by Titus and to be hollow and filled with earth from the Holy Land. The mosaics of the Apse are very beautiful, they are mostly the work of two Franciscan artists, Fra Torriti and Fra Jacopo da Camerino.

Above the door to the left of the Sanctuary is the monument of Innocent III: over the door leading to the Sacristy the monument of Leo XIII. The frescoes on the walls of the Transepts illustrate scenes from the life of Constantine.

We will now go and see the magnificent Chapel of the Corsini family at the far end of the left aisle. It is very rich in marbles, stuccoes and bronzes, and was completed from designs by Galilei in 1729. The founder of the Chapel, Pope Clement XII, is entombed in a splendid porphyry urn on the left side. The mosaic above the Altar represents St. Andrea Corsini, to whom the Chapel is dedicated. Steps, in the left corner, lead down to a vault where many members of the family are buried; the impressive Pietà is by Antonio Montauti.

We must now find the Sacristan to unlock the door of the Cloisters: they are very lovely and most interesting. Unfortunately, we have only a short time to take a glimpse at them.

In addition to the Popes already mentioned as being buried here are Popes Leo V, Sergius III, John X, John XI, Agapetus II, John XII, Sylvester II, Alexander II, Paschal II, Callistus II, Honorius II, Celestine II, Lucius II, Anastasius IV, Alexander III,

Clement III, Celestine III, and Innocent V. The monuments of the earlier Popes perished in the great fire of 1308.

The sacred relics preserved in the Basilica are inestimable. Amongst the most notable, in addition to those already stated, are : the miraculous head of the boy-martyr, St. Pancratius (St. Pancras) ; remains of SS. Chrysanthus and Daria ; finger of St. Catherine of Siena ; arm of St. Helena ; bones of St. John of God ; of St. Mary Salome, of St. Mary Magdalene, of St. Mary of Egypt, of St. Barbara, of St. Andrew ; Cup in which poison was presented to St. John the Evangelist by order of Domitian ; Piece of the Wood of the True Cross ; some of the linen and garments of our Lord from his Passion ; a fragment of the Holy Crib.

The Lenten Stations for St. John Lateran are the 1st Sunday in Lent, Palm Sunday, Maundy Thursday, and Holy Saturday.

Leave the Cathedral by the East door. Across the Piazza, to your left, you will see some remains of the ancient Lateran Palace, with a mosaic copy (done in 1743) of a mosaic which formerly ornamented the lining hall of the Palace. The small isolated building adjoining it is the sanctuary containing the

SCALA SANTA (HOLY STAIRS)

Tradition says that these are the stairs which led up to the balcony of Pilate's hall in Jerusalem, and have been ascended and descended by our Divine Lord in his Passion. They are thus hallowed by the Precious Blood which fell from him after the scourging. There are twenty-eight marble steps, covered with wooden casing. The faithful always ascend the steps on their knees, without the help of their hands. They meditate on the Passion of our Lord and reverently kiss the glass panes which cover the steps in the

apertures in the wooden casing. Great Indulgences are attached to this devotion.

It is said that they were brought from Jerusalem by St. Helena, mother of Constantine, in the year 326.

THE CHAPEL SANCTA SANCTORUM

Through an iron grating at the top of the Scala Santa, you can get a glimpse of what was the private Oratory of the Popes before 1308. In 1367 Pope Urban V discovered here the heads of SS. Peter and Paul, which had been hidden and evaded all search for a long time. The great treasure of this Chapel is preserved in a beautiful silver tabernacle-reliquary above the Altar, the 'Acheiropoëton' (painted not by mortal hand), the '*portrait of our Saviour Lord*,' said to have been begun by St. Luke and finished by Angels.

This picture has been held in great veneration since the eighth century; it has been carried in procession during grave crises in the Church. Splendid mosaics decorate the ceiling and walls of this Chapel (also known as the Chapel of S. Lorenzo) and many precious relics are preserved here, including those which St. Gregory the Great brought from Constantinople in the sixth century. The head of St. Agnes, which was reported as lost, was found in this Chapel in 1901.

On either side of the Scala Santa stairways lead down to the entrance hall in which are to be seen some fine sculptures of Christ and his Passion. The Sanctuary is in charge of the Passionists.

We now pass by the Lateran Palace, the Papal residence before the transference of the Holy See to Avignon in 1305; now a Museum of Antiquities. It was in this Palace that the Concordat and Treaty were signed on February 11th, 1929. In the centre of the Piazza rises up the *Obelisk of the Lateran*, the most ancient object in Rome, dating from the time of the Pharaoh Thotmes IV (about 1740 years before

Christ). It was brought from the Temple of the Sun at Heliopolis. St. John's Day (June 24th) is a great day of popular rejoicing with the Romans, and this Piazza is the great centre of it; it is best avoided that night as rowdyism of every kind is let loose.

From the fine portico of the Cathedral one can enter direct into the North Transept. The Portico is surmounted by two charming little campanili.

Our next goal is the octagonal building you see on your left front,

THE LATERAN BAPTISTERY (S. GIOVANNI IN FONTE)

Though erected by Constantine in the fourth century it still preserves its original form. The eight porphyry columns, which form a colonnade round the interior, support a cornice from which eight smaller columns rise to support the dome. The font is of green basalt. It was in this font that Rienzi bathed the night before he summoned Pope Clement VI and the Electors of Germany to appear before him for judgement.

The Chapel of St. John the Baptist has a bronze statue of the Saint, between two serpentine columns of green porphyry. The ancient bronze doors (said to have come from the Baths of Caracalla) give a sound like an organ when moved to and fro. Opposite is the Chapel of St. John the Evangelist, with beautiful bronze doors of thirteenth century workmanship. The statue of the Saint is after a design of Giovanni della Porta, by Landini.

Opposite the entrance is the Chapel of SS. Rufinus and Secunda. The Oratory of S. Venanzio was built in the seventh century to receive the *remains of St. Venantius*, martyr. The ceiling is made of Cedar of Lebanon, the Byzantine mosaics are of the seventh century.

The cupola of the Baptistery is decorated with scenes from the life of St. John the Baptist by Andre

Sacchi. The frescoes on the walls portray events in the life of Constantine.

The large Hospital, nearby, is called the 'Ospedale di S. Giovanni.'

This ends the programme for the First Day.

If you are not too tired and want fresh air you might walk as far as the Colosseum and mount the Circolare Tram there, or else Trams will take you to S. Maria Maggiore, from the place where you alighted early this afternoon, and you will pick up the Circolare Tram on the far side of the Basilica.

SECOND DAY

MORNING

- 46..S. Clemente
- 58..S. Pudenziana
- 54..S. Prassede
- 55..S. Maria Maggiore
- 106..S. Maria degli Angeli

AFTERNOON

- Outside | S. Paolo fuori-le-Mura.
- map area | Tre Fontane.
- 20..St. Paul's School
- 83..S. Maria in Via Lata
- 82..S. Marcello

TAKE the Circolare Destra to the Colosseum. Walk up the Via Labicana : the street on your right which has the large Public Park on its left side. The Parco Oppio was only opened in 1928 and is part of the grounds of Nero's Golden House and later of the Bath of Titus and Trajan. You can see the ruins in the background. Extensive excavations have been made in Nero's Golden House lately.

Turn down the second turning on your right and in a few minutes you are in front of the

CHURCH OF S. CLEMENTE

I suppose that from the antiquarian's point of view this is the most interesting of all the Roman churches. On this site is believed to have existed the house of St. Clement, the disciple of St. Peter, the fellow-labourer of St. Paul : the third successor to St. Peter in the Papacy. He is said to have converted his house into an Oratory, which was enlarged into a Church towards the end of the fourth century. This Church was destroyed by the Normans under Robert Guiscard in 1084. After the conflagration, caused by that invasion, the level of the site, and also the district round, was

raised by the debris: Pope Paschal II built the present Upper Church on the new level. Although the present Church is of the twelfth century, and was restored drastically by Pope Clement XI in the early part of the eighteenth century, it still retains the characteristics of the ancient Church: and more details belonging to primitive ecclesiastical architecture than any other Church in Rome. In front of the principal entrance is a very charming atrium: we pass this and enter by the side-door in the Via di San Giovanni.

In the body of the nave is the Schola Cantorum, preserving its mediæval ambones and candlestick, and protected by low marble screens: it was removed from the Lower Church to the Upper by Paschal II. In the raised Chancel is the High Altar: with a canopy supported by four marble columns. Beneath the altar are *the remains of St. Clement* and of *St. Ignatius of Antioch*. Very lovely are the perforated screens in front of the altar: in the lower Church they stood in front of the relics of the two saints. A beautiful Tabernacle is of twelfth century workmanship. The mosaics of the Apse, and on the face of the Arch, are twelfth century, and are among the most beautiful to be seen in Italy. In the centre of the Apse stands an ancient marble episcopal throne.

Near the principal door is the Chapel of the Passion, covered with celebrated frescoes by Masaccio and his master Masolino. The Crucifixion is splendid; but they excel themselves in the scenes from the life of St. Catherine of Alexandria.

A gem of a Chapel is that dedicated to *SS. Cyril and Methodius*, the Apostles of the Slavs, who worked so grandly in the ninth century. Their bodies reposed in the lower Church, but were transferred here in 1880. Novelli executed the frescoes in this Chapel in 1881.

Should you wish to see the Underground Church you get tickets in the Sacristy, and the Sacristan who is an Irish Dominican will show you round. It was owing to the indefatigable energy of Father Mulhooly, the learned Prior of the Irish Dominicans (who own the adjoining Convent), that the original edifice was discovered in 1857. It is said that more than 130,000 cartloads of rubbish had to be carted away on men's shoulders. Beneath the lower Church is a third structure considered to be the house of St. Clement.

To save a longish walk we will go back to the Colosseum and take the Circolare Sinistra to the Piazza Esquilino, at the back of S. Maria Maggiore. Take the turning on your right, the Via Urbana; a short way down, in a depression, you will find the extremely interesting and very ancient

CHURCH OF S. PUDENZIANA

The veritable "Cradle of the Western Church": from which St. Peter sent forth the first Christian missionaries. Originally it was the home of Pudens, one of St. Peter's first converts in Rome. Pudens was married to Priscilla, the founder of the large Catacombs of S. Priscilla, near the Via Salaria. Their son was St. Pudens, who was married to Claudia (said to have been a British lady), and they were parents of four children, all Saints, SS. Pudentiana, Prassede, Timotheus and Novatus. Pope Pius I converted the house into an Oratory in the middle of the second century: after several restorations in the next four centuries it was brought to its present form by Cardinal Cajetan in 1597. Excavations have brought to light portions of the earlier churches, of the ancient house of Pudens, and of the baths built by Novatus, his grandson. The graceful Campanile dates from the early part of the

twelfth century. In the tribune are magnificent mosaics ascribed to the fourth century : said to be the best, and oldest, of all ancient Christian mosaics. There has been much controversy about these mosaics and some critics consider them only ninth century work. Our Lord is seated on a throne with SS. Prassede and Pudentiana at his side holding laurel crowns. SS. Peter and Paul with eight other figures are in the foreground ; in the background are buildings and Christian symbols. The paintings on the Cupola are by Pomaranchio.

Under the High Altar are preserved vases believed to have been used by SS. Prassede and Pudentiana to collect the blood of martyrs.

In the Chapel of St. Peter and under the Altar, is preserved ' a portion of the table on which St. Peter is said to have celebrated the Holy Sacrifice.' It is a wooden portable table, the other part of which we have already venerated in S. Giovanni Laterano.

Upon the wall is a portion of the monumental slab from S. Pudentiana's tomb in the Catacombs of S. Priscilla. In the left aisle is shewn the opening of an ancient well in which S. Pudentiana is said to have deposited the relics of over three thousand martyrs. The Chapel nearby is that of the Cajetan family, and is very rich in precious marble decorations and magnificent tombs.

This was the Titular Church of Cardinal Wiseman from 1850 till his death in 1865.

We return to the Piazza, and walking round the Basilica, leaving it on your left, we arrive in the Piazza di S. Maria Maggiore.

The Colonna della Vergine, the beautiful Corinthian column which stands in the Piazza, came from the Basilica of Maxentius in the Forum.

To the right, the Via S. Prassede leads to the

CHURCH OF S. PRASSEDE (ST. PRAXEDES)

We have just been reading about S. Prassede whilst in the Church of her sister, S. Pudenziana.

The ancient doorway, the principal entrance, is in the Via S. Martino ai Monti, but this is now closed and we enter by the side door, ahead of us, which opens into the right aisle. Pius I built an oratory on this site in A.D. 160 ; it is uncertain when it was enlarged to a Church, though it is spoken of in the fifth century. Paschal I, in 822, built a new Church, and in form it is now very much as he left it. Whilst the Popes were at Avignon it was allowed to fall into a bad state of delapidation, and it had to be renovated a good many times afterwards.

Beautiful steps of ancient red Egyptian marble lead up to the Sanctuary. Four porphyry columns support the baldacchino over the High Altar. Below the Altar in a crypt are two ancient sarcophagi which contain *the bodies of the Sister-saints Prassede and Pudenziana*.

In the nave is the well-head from the well we have just seen in S. Pudenziana, in which the remains of martyrs were secreted by the two Saints. Let into the wall, at the end of the left aisle, is a marble slab on which S. Prassede is said to have slept. The great relic of the Church is in the right aisle in the Chapel Orto del Paradiso (Garden of Paradise).

This Chapel is entirely covered with mosaics on a glittering gold ground. Here is preserved '*Half of the Sacred Pillar of Flagellation*' ; to which our Lord was fastened and scourged. The other half is in the Chapel of the Apparition, in the Basilica of the Holy Sepulchre, in Jerusalem. Cardinal Giovanni Colonna, Papal Legate in Palestine, brought the relic from Jerusalem in A.D. 1223. The Chapel was constructed by Pope Paschal I, in the ninth century, to receive the remains

of S. Zeno and his 2200 martyr-companions, which were transferred here from the Catacombs at Tre Fontane (see S. Maria Scala Cœli). The relics of St. Valentine, martyr, are also in this Chapel. In the left aisle is the Chapel of St. Charles Borromeo : in it is the table from which he served the poor, and his arm-chair.

Other treasures in this Church are : the bodies of Popes SS. Siricius and Celestine I ; bodies of SS. Zoe, Feldian, Candid, Basile, Nicomedius ; relics of SS. Charles Borromeo, Paulina, Nicholas of Bari ; bones of St. Lawrence ; some of the arm of SS. Stephen and Matthew ; a tooth of St. Peter and one of St. Paul ; fragment of wood from the True Cross ; three thorns from the Sacred Crown. The Apse and Chancel Arch are covered with magnificent mosaics of the early part of the ninth century. In the Sacristy is a picture of the Flagellation by Giulio Romano.

We return to the Piazza di S. Maria Maggiore and cross to the

BASILICA OF S. MARIA MAGGIORE ('OUR LADY OF THE SNOW')

Said to be the finest type of Basilica extant, and the oldest solemnly dedicated to the Blessed Virgin (with the exception of S. Maria Antiqua). I am sure that you all know the traditional story about the miracle of the fall of snow on August 5th, 358, to indicate the spot on which the Church was to be erected. The first Basilica was consecrated by Pope Liberius in 360. Pope Sixtus III reconstructed and greatly enlarged the Church about seventy years later : the lovely nave, with the magnificent mosaics above the architrave, is the same as he left it. Walk slowly up the Nave to the High Altar, and from there assimilate the wonderful picture of the majestic interior. The columns of the nave came from Athens (it is said). The mosaic pictures, already mentioned, were placed to com-

memorate the triumph of the Faith over Nestorianism, and to perpetuate our Lady's dignity of 'Mother of God.' The vault and face of the Tribune are covered with lovely mosaics executed by Turrita in the thirteenth century. The carved ceiling is heavily gilded with the first gold sent by Columbus from the newly discovered America. The richly coloured pavement is of Cosmatesque mosaic. A grand baldacchino, supported by four porphyry columns, towers above the High Altar (a Papal one). Beneath the Altar lies the body of *St. Mathias, the Apostle*.

In the centre of the Confession is a kneeling figure of Pope Pius IX; he had at first intended to be buried here. We shall see his tomb at S. Lorenzo-fuori-le-Mura. The statue faces the High Altar under which is preserved one of Rome's most venerated relics: the *Santa Culla*, the Holy Manger—piously believed to be a portion of the Manger in which our Redeemer was laid after his birth. It is carried in procession on Christmas Eve, enclosed in a silver reliquary six feet high: it is also exposed for veneration on Christmas Day.

The large Chapel, off the head of the right aisle, is called the Sixtine Chapel after Pope Sixtus V, who had it erected by Fontana. In the centre stands the Altar of the Blessed Sacrament. A large bronze tabernacle, borne by angels, is the resting-place of our Lord. The *Santa Culla* was preserved in this Chapel, under the Altar, for centuries. *St. Jerome*, the great Doctor of the Church, reposes somewhere in this Chapel; the exact spot is unknown. Pope Honorius III, who confirmed the Dominican, Franciscan, and Carmelite rules, is buried, without a monument, before the Altar.

The statue of St. Cajetan, founder of the Theatines, is at Bernini; it represents his apparition of the Divine Child, who came into his arms on Christmas night, 1517, on this spot. The Chapel is a gem of Renaissance

architecture. On the left side is the magnificent tomb of St. Pius V; the Saint's body is still incorrupt. Opposite is the Monument of Sixtus V, with fine bas-reliefs of incidents in his Pontificate.

The Borghese Chapel, at the head of the left aisle, is said to be the most gorgeous Chapel in Rome. Over the magnificent altar of Jasper, amethysts, lapis lazuli and bronze is preserved the miraculous painting of our Lady attributed to St. Luke, called the '*Madonna di San Luca*,' one of Rome's greatest treasures. On the right is the Monument of Clement VIII: opposite, is that of Paul V. The greatly beloved Princess Borghese (*née* Lady Gwendoline Talbot) was buried in front of the Altar on October 30th, 1839.

On the right of the West entrance is the Monument of Clement IX, on the left that of Nicholas IV. Among other precious relics preserved in this Basilica are: the dalmatic worn by St. Thomas of Canterbury, stained with his blood; head of St. Marcellino, Pope; arms of SS. Luke and Matthew; relics of SS. Peter, Paul, James, John, Thomas, and Bartholomew; body of S. Innocentiola; relic of the Cross of St. Andrew; relic of the purple garment of our Lord; fragment of the True Cross.

We leave the Basilica by one of the doors which are on either side of the Apse, descend the steps and go to the tramway stopping-place on the right. As you probably have not been able to spend much time in S. Pudenziana, owing to the renovations proceeding there, you will have time for one more Church which usually stays open till twelve-thirty, or even one o'clock, and that is

S. MARIA DEGLI ANGELI

Take the *Circolare Sinistra* to the front of the Railway Station—it is only a few minutes' run, and so perhaps you prefer to walk there. Opposite the Station is the National Museum of the Terme, formed from a

part of the vast ruins of the *Baths of Diocletian*, which were constructed in the beginning of the fourth century. The left-hand portion, said to have been the *Tepidarium*, was converted into a Church by Michelangelo in the middle of the sixteenth century. In 1749 Vanvitelli altered the plans, principally by changing the Nave into a transept, and completed the interior as we now see it. In the vestibule are the tombs of Carlo Maratta and Salvator Rosa, two famous painters of religious pictures. Before entering the Transept, against a pier on your right, is Houdon's wonderful statue of St. Bruno, the founder of the Carthusian Order, of which Clement XIV said 'he would speak, if the rule of his Order did not forbid it.' The vast Nave impresses one with its solidity. Most of the pictures were brought from St. Peter's, and are the originals from which the mosaic copies, which superseded them there, were taken.

Right Transept :

- R. Wall. Crucifixion of St. Peter, Ricciolini.
Fall of Simon Magus, Francesco Vanni.
- L. Wall. St. Jerome with SS. Francis and Bruno,
Muziano.
Resuscitation of Tabitha, Baglioni.
Miracles of St. Peter, Baglioni.

The Altar-piece in the end Chapel of this Transept represents a miracle ascribed to a Carthusian Cardinal, who converted bread into coal in order to convince the Emperor of Germany of his Divine authority.

Left Transept :

- R. Wall. Immaculate Conception, Bianchi.
Raising of Tabitha, Costanzi.
- L. Wall. St. Basil rebuking the Emperor Valens,
Subleyras.
Fall of Simon Magus, Battoni.

The end Chapel is the Chapel of St. Bruno, and that of The Blessed Sacrament.

Tribune :

- R. Wall. Martyrdom of St. Sebastian, Domenichino.
Presentation in the Temple, Romanelli.
L. Wall. Baptism of Christ, Carlo Maratta.
Death of Ananias, Roncelli (on slate).

The painting of ' Our Lady of the Angels ' by Perugino, which gave the name to the Church, is in the Apse.

The High Altar is of great beauty and richly decorated. To the left of the Choir is the tomb of Pope Pius IV, to the right that of Cardinal Antonio Serbelloni.

In the pavement is laid a bronze line representing the meridian of Rome. In the right transept is the tomb of General Diaz, the Italian Commander of the Forces in the Great War. The Chapel of Relics contains the remains of 730 martyrs which are greatly venerated. The Royal marriages take place in this Church, including that of the present King and Queen of Italy. Since the expulsion of the Carthusians (to whom the Church and Monastery belonged) it has been served by the Minims, the Religious of St. Francis de Paula. The Monastery and Cloisters have been transformed into a part of the Museum.

As you are fairly near to your temporary homes you will be able to go back for luncheon. Take the Circolare Sinistra to your usual starting-place.

AFTERNOON

This afternoon is mainly devoted to the Apostle St Paul. Take the Circolare (either Destra or Sinistra,

they are both about the same distance) to the Piazza Montanara, where you descended yesterday to go to S. Bartolomeo. Here we get Tramway 23 (red), which will take us out to the Basilica of St. Paul's. We skirt the foot of the Aventine Hill and then pass by the ancient Porta Ostiense (or Gate of St. Paul), in the Aurelian Wall. This is the Gateway by which the Goths entered Rome in A.D. 549, through the treachery of the Issaurian guards, which resulted in the sacking and burning of the City.

The pyramid-shaped tomb, outside the Gate, was erected to receive the ashes of Caius Cestius, a tribune, who died 30 B.C. The Old Protestant Cemetery is close at hand, with the graves of Keats, and his faithful friend, Severn, the artist. Adjoining it is the new Protestant Burial Ground in which a tomb contains the heart of Shelley.

The curious looking mound to the right is called Monte Testaccio; it is artificially formed of broken potsherds. The splendid new wide Via Ostiensis follows the line of the ancient road, but unfortunately has cleared away many places of great interest—one of them being the *Chapel of Separation*, which was said to mark the spot where St. Peter and St. Paul parted for their respective places of martyrdom.

Nearly three-quarters of a mile from the Gate is the great Basilica of St. Paul's (S. Paolo fuori-le-Mura).

ST. PAUL'S

I shall only give a few brief facts about it, as you will read it all up at your leisure.

The Emperor Constantine erected a small Basilica over the tomb of the Apostle about A.D. 324; this was succeeded by a splendid Basilica (intended to equal St. Peter's in grandeur), begun in A.D. 388 and completed in 395. Each succeeding century added to its beauty and magnificence. During the night of July

15th, 1823, the night preceding the death of Pope Pius VII, the Basilica was ravaged by a terrible fire, which nearly destroyed the entire edifice. The Holy Father had, in former days, been a monk at St. Paul's, and was devoted to it, so they decided not to embitter his last moments by telling him about the appalling disaster. The loss of monuments and shrines was irremediable. Pope Leo XII immediately commenced the restoration, and all Catholic countries sent large contributions to facilitate the work. The new Basilica was completed, and consecrated by Pius IX, on December 10th, 1854, in the presence of an immense number of prelates assembled in Rome for the proclamation of the Dogma of the Immaculate Conception.

Fortunately the great arch which Galla Placidia had decorated with mosaics in the fifth century was not badly injured; also the beautiful mosaics of the Apse, of thirteenth century workmanship, were saved.

We enter the Western door through a splendid quadrangular portico with Baveno granite columns. In the centre of the portico is a colossal statue of St. Paul.

The interior, as seen from the entrance, is most impressive. The lovely granite columns, the varieties of marbles, the alabaster windows, the mosaics and the gilding, all combine to make a picture of marvellous beauty.

Above the arches are mosaic medallions of the Popes from St. Peter to Pius XI.

The High Altar stands directly over the *tomb of the Apostle St. Paul*. The Gothic canopy is the work of Arnolfo del Cambio. The baldacchino is upheld by columns of Oriental alabaster given to Gregory XVI by Mahomet Ali of Egypt. The beautiful Paschal candlestick, a curious specimen of mediæval sculpture, was saved from the old Basilica. In front of the Altar is the Tomb of St. Timothy, martyr (not the disciple of St. Paul).

At the ends of the transepts are altars of malachite, presented to Gregory XVI by the Czar Nicholas I, of Russia. There are four chapels to the right and left of the Apse, rich with marbles and sculptures.

The chains of St. Paul, and part of his Staff, can be venerated, on application to the Sacristan, in the Sacristy (last door on the right of the Apse).

Amongst other important relics in the Basilica are :

The Madonna before which St. Ignatius and his companions made their profession on April 20th, 1541.

The second of the miraculous crucifixes which is said to have conversed with St. Bridget of Sweden.

The arm of St. Anne ; head of St. Chrysanthus (martyr) ; head of St. Gordian (martyr) ; and countless others.

The cloister is a beautiful specimen of thirteenth century workmanship. In olden days a covered way joined this Basilica to St. Peter's ; nothing remains of it now.

We will now go on to the place where the Apostle suffered martyrdom. A motor-bus leaves for Tre Fontane every half-hour : it is roughly two miles further on.

TRE FONTANE

The French Trappists, who own the Monastery and the three Churches in the grounds, have planted eucalyptus trees and cultivated the land, and have succeeded in turning a malarial spot into a healthy one.

BASILICA OF SS. VINCENZO ED ANASTASIO

Founded in the seventh century and restored in the twelfth, since when it has hardly been altered at all, except for occasional repairs. It is simple and very little decorated.

In a reliquary cupboard to the left of the Sanctuary are preserved the *bones of SS. Anastasio and Vin-*

cenzo ; also the miraculous picture of S. Anastasio before which, it is said, the demons trembled. The Cloisters are most interesting. The Octagonal Church is that of

S. MARIA IN SCALA CÆLI

So called from the vision of St. Bernard, who, whilst serving Mass one day, had a vision of souls released from Purgatory ascending to Heaven up a radiant stairway. Over the Altar is a painting of the Vision. The Church is erected over the site where St. Zeno and thousands of his companions, who laboured in the construction of the Baths of Diocletian, were buried after being massacred outside the Porta S. Sebastiano by order of the Emperor, Diocletian, in A.D. 305. The remains of S. Zeno and 2200 of the martyrs were transferred to S. Prassede in the ninth century; we venerated their remains this morning. St. Paul is said to have been confined in a cell in the crypt before his martyrdom.

S. PAOLO ALLE TRE FONTANE

Erected in 1590 on the site of the Apostle's martyrdom. To the right of the entrance, on the wall, a marble plaque depicts the 'Crucifixion of St. Peter'; on the left wall another plaque portrays the 'Beheading of St. Paul.' On the right of this Sanctuary is the Altar of St. Paul, marking the place where he was beheaded. On the left of the Altar is a low marble column, said to be the one to which the Apostle was bound.

The three fountains are those which sprang forth from the spots where his severed head touched the ground in three leaps.

On the left is the Altar of St. Peter with a painting of his martyrdom above it.

A lovely mosaic, representing the four seasons, is let into the pavement; it was brought from Ostia and placed here by Pius IX.

Return to the Basilica of St. Paul's by motor-bus, and then take the Tramway again, continuing a short way beyond the Piazza Montanara to the Via Arenula, which faces the Ponte Garibaldi. Walk up the Via Arenula and take the first street on your *left* (not counting the narrow street with the tramline turning), which will bring you to the

CHURCH OF S. PAOLINO ALLA REGOLA

This is a small Church served by priests of the Third Order of St. Francis, Frati Bigii, who also have the Churches of SS. Cosmas ed Damiano and St. John at the Latin Gate.

To the right of the High Altar is shown a room which is known as *St. Paul's School*. This is said to be the very place where he instructed catechumens and held discussions.

You have now a ten-minute walk before you. Return to the Via Arenula and continue up it; pass through the Piazza Argentina, where excavations are now going on, turn to the right in the Corso Vittorio Emanuele, and on past the Gesù to the Piazza Venezia—then up the Corso Umberto 1^o. Just beyond the great Doria Palace, on your left, is the

CHURCH OF S. MARIA IN VIA LATA

This beautiful little Church, built over the ruins of the Septa Julia, has been rebuilt and renovated many times. The interior is rich in marbles, and has lovely columns of Sicilian Jasper. Underneath the Church is the house where, tradition says, St. Paul with St. Luke passed two years as a prisoner. The spring of water is the one that burst forth to enable the Apostle to baptise the pagans. Amongst the treasures of the Church are the bodies of SS. Largus, Smaragdus, the head of St. Cyriacus; and relics of SS. Blaise, Francesca Romana, Felician, Felicissima, Bonaventure,

Prisca, Felix, Callixtus, Silvester (Pope), Urban I, and many others.

The street turning left out of the Corso leads to the Collegio Romano (Gregorian University), founded by St. Francis Borgia. The present building was erected by Gregory XIII in 1582. Until 1870 the College was under the guidance of the Jesuits; after that date it was taken over by the Italian Government and converted into a secular establishment. Ten Popes were once students here, also five Saints: St. Aloysius, St. John Berchmans, St. Leonard of Port Maurice, St. Camillus de Lellis, St. John Baptist de Rossi, and Blessed Gaspare del Bufalo.

The district between the Collegio and the Pantheon was the site of the famous Temples of Isis and Serapis.

A little further on, on the other side of the Corso, is the Church of *S. Marcello al Corso*.

Tradition relates that the noble matron Lucina had her dwelling on this site; that an Oratory was built in it, in A.D. 305, by Pope St. Marcellus. It was enlarged into a Church in the fifth century, and frequently restored since then.

It is said that the Emperor Maxentius turned the Oratory into a stable, and condemned the Pope Marcellus to do the stable work; the brutal treatment and hardships soon killed him, and he was buried in the cemetery of St. Priscilla. Four centuries later *his remains* were translated to this Church, and now *lie beneath the High Altar*. The Church has been officiated by the Servites since 1375, when Pope Gregory XI presented it to the Order.

The tomb of the English Cardinal, Thomas Wild, who died in 1837, is in the third Chapel on the right. The next Chapel contains a miraculous Crucifix, the tombs of Cardinal Consalvi (the famous minister of Pius VII) and his younger brother, Marchese Andrea Consalvi; also frescoes by Pierino del Vaga,

which, with others in this Church, made his reputation. The picture of Our Lady of Dolours is greatly venerated. There are many relics of Saints preserved here, including one of St. Longinus.

This ends the Second Day.

This will be a good opportunity for you to do any shopping that you may require, as you are right in the centre of the best shops.

At one end of the Corso (Piazza Venezia) you have motor-buses to take you home—at the other (Porta Flaminio) you have the tramway.

THIRD DAY

MORNING

- National Monument
 84..SS. Apostoli
 75..Il Gesù
 80..S. Ignazio
 14..Pantheon
 79..S. Maria sopra Minerva

AFTERNOON

- 56..Basilica of S. Lorenzo
 fuori-le-Mura
 60..S. Lorenzo in Fonte
 59..S. Lorenzo in Panisperna
 89..S. Claudio
 93..S. Lorenzo in Lucina

FROM wherever you may start from, your object is to get to the Piazza Venezia (the Foro Italico), in front of the National Monument.

From the Via Vittorio Veneto: omnibus *S.T.* through Piazza Barberini-Via del Tritone-Corso Umberto-to the Piazza Venezia.

From the Piazza Indipendenza: omnibus *M.B.* through the Via Nazionale.

Do not spend very much time in SS. Apostoli and the Pantheon, as there is rather a lot of walking to do from Church to Church this morning.

MONUMENT TO VICTOR EMANUEL II

This majestic monument was erected to commemorate the Union of Italy. The foundation stone was laid in 1885, and although the essential parts were completed before the Great War it was not finished till a few years after it. Below the central figure, on the first great platform, symbolizing Rome, is buried the *Unknown Soldier*. The interior contains a War Museum and a Museum explaining the Revival of Italy.

In this region Rome has altered tremendously within the last few years, and the mighty hand of Mussolini is making itself felt day by day. The narrow sordid streets on either side of the great Monument have been demolished and now the Capitol, Forum Romanum, and Colosseum may be approached by a magnificent new thoroughfare, the Via dell' Impero, flanked by interesting monuments and ruins which have been brought to light and splendidly renovated.

Opposite the Monument the Corso Umberto 1^o, the most popular street in Rome, stretches away till it reaches the Piazza del Popolo. Instead of going up it we turn to the right (from its commencement) and take the second turning to the left into the long narrow Piazza di SS. Apostoli. The vast Church adjoins the splendid Palazzo Colonna and faces the Palazzo Odescalchi.

CHURCH OF THE SANTI APOSTOLI

Of the original Church, erected in the sixth century, practically nothing is left. It has been rebuilt and reconstructed several times. The present edifice mostly dates from the late seventeenth and early part of the eighteenth centuries, with the exception of the beautiful portico which was built by Pope Sixtus IV, in the fifteenth century. The immensity of its interior is most impressive. Steps in front of the High Altar lead down to a crypt, resembling a catacomb; here repose *the bodies of the two Apostles, SS. Philip and James the Less.*

Here also are the remains of SS. Chrysanthus and Daria; SS. Claudia and Eugenia; and beneath the flooring the remains of many holy martyrs brought here in the eighth century by Pope Stephen II. The splendid great Altar-piece representing the 'Martyrdom of SS. Philip and James' is by Antonio Muratori. In the choir are two magnificent monuments; on the left, that of Cardinal Piero Riario, nephew of Sixtus

IV, by Mino da Fiesoli and Andrea Bregno ; on the right, that of Raffælo della Rovere, brother of Sixtus IV. The Church is rich in precious relics, amongst them being : fragments of the True Cross, of the Crib, of the Cradle, of the Table of the Last Supper, and a piece of the Tomb of our Lord ; bones of St. Anne ; bones of SS. Vincent, Agatha, Guido, Helena, Clement, Sabina, and many others. Over the Sacristy door is the monument of Pope Clement XIV by Canova.

We now return to the Piazza Venezia. Passing the Monument go down the Via Plebescito, which runs alongside the walls of the Palazzo Venezia (the Headquarters of Mussolini), till we come to the Piazza del Gesù, in which stands the noble

CHURCH OF IL GESÙ

This Church was built for the Society of Jesus in the sixteenth century, and is one of the most popular in Rome. The interior is very magnificent : the glorious marbles, frescoes, bronzes, decorations in precious stones, etc., are all arranged in perfect taste.

In the left transept is the *Altar-Tomb of St. Ignatius of Loyola*. His body lies in the bronze shrine beneath the richest altar in Rome. Lapis lazuli, agates, porphyry, black and white marble, verde antico, and bronze, all join together in a glorious setting, worthy to record the Church's great defender, whose watchword, 'To the Greater Glory of God,' resounds throughout the world and is upheld by such a valiant crowd of witnesses.

Above the statue of the Saint is a beautiful group of the Trinity. The globe, between the Eternal Father and his Divine Son, is said to be the largest piece of lapis lazuli in existence.

In the left transept is another very beautiful Altar on which stands a large oval reliquary containing the *right arm of St. Francis Xavier*, still incorrupt.

The Saint's body rests in a shrine at Goa.

The High Altar is a grand work in various costly marbles, beneath which is a small chapel wherein lie the relics of SS. Abundius and Abundantius. It was in this Chapel that St. Aloysius Gonzaga heard Mass before entering the Society of Jesus.

The remains of *Blessed Peter Faber*, the first companion of St. Ignatius, are buried somewhere in the Sanctuary.

To the left of the High Altar is the little Chapel containing 'Our Lady della Strada,' a miraculous picture, and one of the most greatly venerated in Rome. The Chapel is beautifully decorated.

We will now make our way to the other great Jesuit Church. Retrace your steps to the Piazza Venezia, turn up the Corso Umberto 1^o till you get to the Via del Caravita (left side of Corso). On the left of this street is the little *Church of the Caravita*, wherein a famous Sodality, established in A.D. 1700, still flourishes. Further on we enter a small Piazza, and on our left towers up the immense

CHURCH OF S. IGNAZIO

Cardinal Ludovisi, nephew of Pope Gregory XV, defrayed all expenses for the erection of this Church, which was begun in A.D. 1626 in honour of St. Ignatius, who had been canonised in 1622. The immense fresco on the vault of the nave is by a Jesuit painter, Brother Pozzi; it represents the 'Glorification of S. Ignatius Loyola.'

In the right Transept is the *Altar-Tomb of St. Aloysius Gonzaga*. The body of the Saint lies in a lovely lapis lazuli urn festooned in silver and guarded by marble angels on either side. In the Left Transept is the *Altar-Tomb of St. John Berchmans*, very similar in style. Brother Pozzi designed both these Altars.

In the third Chapel, right, is the tomb of *St. Robert*

Bellarmino, the spiritual father of St. Aloysius, and the writer of well known ascetical works.

In the chapel at the end of the Right Aisle is the Tomb of Pope Gregory XV.

The High Altar, which is rich in precious marbles, has a painting by Brother Pozzi.

A magnificent store of rich marbles had been collected to embellish this Church, but owing to the suppression of the Society of Jesus by Pope Clement XIV in 1773, it was never accomplished: the marbles were used to adorn the Churches of S. Antonio dei Portoghesi and S. Luigi dei Francesi.

A narrow street, the Via del Seminario, takes us to the

PANTHEON (S. MARIA AD MARTYRES)

This is the most perfect monument of ancient Rome in the City. Erected in 27 B.C. by Marcus Agrippa, it was destroyed several times but was always rebuilt. Finally, the Emperor Hadrian (A.D. 118-138) changed the original square building into the rotunda we now see. In A.D. 610 it was consecrated as a Christian Church. The massive doors are all that remain of the quantity of bronze that was used in construction: the Emperor Constans II carried off the bulk of it to Constantinople in the seventh century, and later in the seventeenth century Pope Urban VIII took most of what remained to make the baldacchino at St. Peter's and cannons for the Castello di St. Angelo.

It is now the Mausoleum for the reigning dynasty and famous men. Victor Emmanuel II, the first King of United Italy, and King Humbert I, and his wife, Queen Margherita, are buried here. The great painter Raphael is entombed beneath an altar on which is a statue of the 'Blessed Virgin and Child' by Lorenzetto; on the right of the Altar is the tomb of his fiancée, Maria Bibbiena. Annibale Caracci, Pierino del Vaga, Baldassare Peruzzi, Taddeo Zuccherro, and

many other great painters, sculptors, architects, and musicians are buried here.

We pass some fragments of the Baths of Agrippa in taking the street on the left, which brings us to the Piazza della Minerva.

THE CHURCH OF S. MARIA SOPRA MINERVA

Built in the end of the thirteenth century upon the ruins of a temple of Minerva founded by Pompey. It is the head Church of the Dominicans in Rome. This is the only Gothic Church in the City, and is very rich in works of Art of the Renaissance period.

Under the High Altar is the *Shrine of St. Catherine of Siena*; her body is still incorrupt. The four walls of the room in which she lived, decorated with paintings, are in a room behind the Sacristy.

In the right transept is the Caraffa Chapel, dedicated to St. Thomas Aquinas, and covered with well-preserved frescoes by Filippino Lippi. Relics of the Saint are kept here. Against the left wall is the tomb of Pope Paul IV (Caraffa), the great supporter of the Inquisition.

The fourth Chapel in the right aisle, dedicated to the 'Most Holy Virgin of the Annunciation,' has on the Altar a lovely picture, said to be by Fra Angelico (greatly disputed). It represents Monsignore Torquemada, attended by an angel, presenting three young girls to the Blessed Virgin, who gives them dowries. Torquemada is buried here, opposite the tomb of his friend, Pope Urban VII.

The fifth Chapel is the burial place of the Aldobrandini family, with a 'Last Supper' by Baroccio.

In the choir are the tombs of two Medici Popes: Leo X on the left, and Clement VII on the right.

In the passage, to the left of the Sanctuary, is the slab tomb of Fra Angelico da Fiesole.

In the left Transept is the Chapel of S. Dominic, with eight black marble columns ; it contains the tomb of Pope Benedict XIII.

The third Chapel, left, has a lovely little Head of Christ by Perugino, and a statuette of St. Sebastian, said to be by Mino da Fiesole.

Michelangelo's famous statue of Christ stands on the left of the High Altar ; St. John the Baptist, by Obicci, on the right.

Until 1870 the Pope, on the feast of the Annunciation, came to this Church with great solemnity in the 'Procession of the White Mule,' when the host was borne by the Great Almoner riding on the Papal Mule, followed by a long train of Cardinals and dignitaries of the Church.

We will now make our way homewards for luncheon. The street on your left will take you into the Corso Vittorio Emanuele, and you will pick up your motorbus near the Piazza Venezia, at the end of the Via Plebiscito, Palazzo Venezia side.

AFTERNOON

Walk, or take the Circolare, to the Piazza Indipendenza. With your back to the Central Station, take the Tram which goes to the right from the right-hand corner of the Piazza, marked Piazza Indipendenza-Piazzale Verano (10). After leaving the Walls, the Tram proceeds along the Via Tiburtina ; we descend nearly opposite the

BASILICA OF S. LORENZO FUORI-LE-MURA

In front of the Basilica stands a tall granite pillar with a bronze statue of St. Laurence on its summit. Constantine erected a Church over the Saint's Tomb in

330. In the sixth century the Church was enlarged : its Apse was right up against the Apse of another church which had been built there on a lower level. In the early part of the thirteenth century Pope Honorius III destroyed the two apses and joined the Churches together, and thus constructed the beautiful Basilica we now see. This will explain to you the cause of the two levels, which is rather bewildering at first. The ancient frescoes in the portico are most interesting and represent four stories from the life of St. Laurence. The interior is superb and most impressive, you will wish to stay here for hours. Twenty-two Ionic columns of granite and cipollino support an entablature decorated with most charming modern frescoes by Fracassini and Grandi, ordered by Pope Pius IX, representing scenes in the lives and martyrdoms of SS. Laurence and Stephen.

The High Altar stands beneath a baldacchino supported by four porphyry columns. Below it, in the crypt Chapel, lie the bodies of *St. Laurence and St. Stephen*.

This shrine is one of the most greatly venerated in Rome.

St. Laurence suffered martyrdom in the persecution of Valerian, A.D. 258, being roasted alive on a gridiron. Half of this gridiron is now preserved in the Church of S. Lorenzo in Lucina, and the other half in the Escorial near Madrid. The charred remains of the Saint were brought, the day after his death, to this very spot, and laid in a tomb in the catacombs belonging to St. Ciriaca, a Roman lady whose almoner St. Laurence formerly had been. The only time the remains were moved was when Pope St. Sylvester placed them in the splendid shrine in which they now rest. In 557 the tomb was opened to receive the body of St. Stephen, the protomartyr, translated here from Constantinople. *St. Justin* now lies beside them.

The two ambones, inlaid with serpentine and porphyry, are twelfth century workmanship; the candelabrum is for the Paschal candle. They are all that remains of a 'Schola cantorum,' like the one at S. Clemente. The entrance to the Catacombs of S. Cyriaca is at the end of the left aisle. At the end of the right aisle we pass down some steps into the other Church. Twelve splendid fluted columns support a rich architrave and a colonnaded gallery. Behind the High Altar is a marble slab, said to be one on which the body of St. Laurence laid; it is stained with his blood. Opposite this was once the ancient entrance to the older Church, now transformed into a glorious shrine covered with marbles and mosaics, sheltering the *simple Tomb of Pope Pius IX.* Although he expressed his wish to be buried in a very simple manner amongst the poor at S. Lorenzo, his devoted followers respected his wishes as regards the Monument, but insisted on a splendid shrine.

Behind the Basilica is the enormous Campo Verano (cemetery).

Take the tram which returns to the City.

Having arrived back at the Piazza Indipendenza we dismount from this tram and mount the Circolare Destra nearby; descend in front of the Basilica of S. Maria Maggiore. Turn into the Via Urbana, and having passed by the Church of S. Pudenziana, about three hundred yards farther on, on the left, you will see the small façade of the

CHURCH OF S. LORENZO IN FONTE

This Church was built in the seventeenth century and covers the site of the *prison of St. Laurence.* The Sacristan will take you down some slippery steps to the prison, and you will see the fountain in which the Saint baptised Hippolytus, his gaoler, and Lucilla,

the gaoler's daughter, whom he miraculously raised from the dead.

Walk back towards the Piazza till you come to the Via Panisperna and then turn up that street. On the top of the hill, on the right, in a courtyard, is the

CHURCH OF S. LORENZO IN PANISPERNA

This Church was reconstructed in the eighth century over a more ancient Church which was built on the site of the martyrdom of St. Laurence. It was rebuilt and restored a good many times and the present Church is to a great extent of the sixteenth century work. The Sacristan will take you down to the Crypt, the entrance being to the right of the main entrance, outside the Church. The spot is shown where *the Saint suffered on the gridiron*. Over the High Altar is a large fresco, by a pupil of Michelangelo, portraying the Saint's martyrdom.

St. Bridget of Sweden used to sit on the Church steps, and at the Convent gate, to ask alms from all who entered, and receive the food of charity from the hands of distributing monks, to take to the poor of the Swedish hospital which she had founded. Her body lay in a marble sarcophagus in the second Chapel on the right, until it was translated to Wästerås in Sweden, A.D. 1374. Pope Leo XIII was consecrated Bishop here in 1843. Amongst the relics preserved are: an arm of St. Bridget; heads and parts of the bodies of SS. *Crispin and Crispinian*, who went as missionaries to Gaul with S. Denis and suffered martyrdom there. The Church belongs to the Franciscans (Minori), whose Head Church is the 'Ara Cœli.'

Return to the Piazza in front of the Basilica of S. Maria Maggiore and take the motor-bus marked P^{ma}. . S. Claudio-S. Maria Maggiore. Descend in the Piazza S. Claudio and go in for a few minutes to the

CHURCH OF S. CLAUDIO

The Blessed Sacrament is perpetually exposed for Adoration. This Church belongs to a Congregation of Priests of the Perpetual Adoration, and is usually full of devout worshippers. For High Mass on Sundays at 9 a.m. it is crowded; the music and singing is very good.

Walk down to the Corso Umberto 1^o, turn to the right and continue till you get to the Piazza Lucina out of the left side. On the left of the Piazza is the

CHURCH OF S. LORENZO IN LUCINA

The ancient Church built on this site dates back to the fifth century; after several rebuildings it owes its present form to the middle of the seventeenth century, with the exception of the portico and belfry which are of earlier date.

Beneath the High Altar are the bodies of SS. Pontianus, Eusebius, Vincentius, Pellegrinus, Abondius, Valentine, Liberatus, and other martyrs, placed here by Paschall II. The third Chapel on the right contains, beneath the Altar, *the half of the gridiron* on which St. Laurence was roasted alive (the other half is in the Escorial near Madrid, as I mentioned before), also the Chain with which he was fastened.

Above the High Altar is Guido Reni's magnificent painting of the 'Crucifixion,' his finest picture. Amongst other relics preserved in this Church are: the head of St. Alexander; head of St. Restitutus; body of St. Francis Caracciolo, the co-founder of the Congregation of the Minor Clerks Regular; body of St. Felicola; relics of St. Lucy; a fragment of the Holy Crib.

This ends the Third Day.

You will have no difficulty in finding your way back home from the Corso Umberto 1^o.

FOURTH DAY

MORNING

- 61..S. Pietro in Vincoli
- 44..S. Gregorio
- 45..SS. Giovanni e Paolo Outside
- 42..S. Maria in Domnica area map
- 43..S. Stefano Rotondo

AFTERNOON

- Via Appia
- Chapel of Domine, Quo
- Vadis ?
- Catacombs of St. Callixtus
- S. Sebastiano
- 47..SS. Quattro Coronati

TAKE the Circolare Destra and continue in it down the Via Cavour ; descend a short way before it turns round to the left to go to the Colosseum (where the Via Giovanni Lanza joins the Via Cavour on the right, and at a lower level you see the Piazza Suburra).

On the left side of the Via Cavour you will see some steps leading under an archway, and these you must ascend. The great building which extends from here to the Church of S. Francesco di Paolo, on the right, was the *House of Lucrezia Borgia*. It was here that Cæsar Borgia, and his brother the Duke of Gandia, supped with Lucrezia and their mother, Vanozza, the evening before the murder of the Duke. Walk round to the right to the Piazza in front of the

CHURCH OF S. PIETRO IN VINCOLI (ST. PETER IN CHAINS)

Various dates are given for the foundation of the earliest Church, one even going back to St. Peter himself. History gives the fifth century, and assigns the year A.D. 442, when it says that Eudoxia, wife of Valentinian III, during the Pontificate of St. Leo the Great, built the so-called Eudoxian Basilica to preserve

the Chains with which St. Peter was fettered in Jerusalem and also in the Mamertine prison in Rome. The former had been sent from Jerusalem by Eudoxia's mother, who had received them from the Christians in that City. The latter had been venerated for many years in Rome after their discovery. The Pope joined the two chains together, and they were placed in a bronze reliquary. It is piously believed that the chains were united miraculously.

The Church was twice reconstructed ; that which we see mostly dates from the early part of the sixteenth century.

We enter, by the Atrium, into the Nave, which is divided from the aisles by two lines of ancient Doric columns of marmor Hymettium, very noble in appearance.

The High Altar, which was richly restored by Pope Pius IX, is above the *tomb of the Seven Machabees*, the glorious martyrs of the Old Testament. The sarcophagus containing their bodies lies in a crypt chapel.

The Confessio is richly decorated with precious marbles ; behind the bronze screen, the work of the Pollajuolo brothers, is the reliquary containing the Chains. The sacristan will roll aside the screen for you, and allow you to venerate the relics.

At the end of the right aisle is the *Moses of Michelangelo*, one of his greatest works. It forms part of the decorations of the unfinished tomb of Pope Julius II, who lies at St. Peter's under a plain slab monument in the Chapel of the Blessed Sacrament. The original idea of the tomb was gigantic, it was to contain more than forty statues. The Pope died when only four were actually finished ; three are used in this Monument : the Moses, Rachel, and Leah. The last two are on either side of the Moses. The other figures are not to be compared with the wonderful Moses, which is full of grandeur and power ; they spoil the effect

altogether. A lovely picture of ' St. Margaret and the Dragon ' is over the altar at the end of this aisle ; it is a splendid work of Guercino. A very interesting remnant of the earlier Church is a mosaic of St. Sebastian, seventh century workmanship, placed in the wall of a chapel in the left aisle ; it commemorates the delivery of the City from an appalling pestilence.

On the left of the entrance is the tomb of the Pollajuolo brothers, Antonio and Pietro, the famous workers in bronze.

Nearby is a fifteenth century bas-relief of St. Peter delivering his Keys to a Kneeling Angel.

Amongst other precious relics preserved in this Church are : the heads of SS. Constance and Emerentia ; a finger and arm of St. Agnes ; several large pieces of the crosses of St. Peter and St. Andrew.

Return to the Via Cavour and retake the Circolare Destra to the Colosseum. We now go to the Arch of Constantine ; down the Via St. Gregorio, and beyond the tramlines, on the left, a path leads up to a triangular piazza with the

CHURCH OF S. GREGORIO (ST. GREGORY THE GREAT)

We approach the Church by a broad flight of steps, which lead up to a handsome portico. Tradition gives this site as that of the house of St. Gregory the Great ; it is said that the Church was erected by St. Gregory himself in memory of St. Andrew. It has been rebuilt and restored a great many times ; the present form dates from the seventeenth and eighteenth centuries. On a marble tablet, in the portico, are recorded the names of the missionaries sent by St. Gregory to England—St. Augustine, first Archbishop of Canterbury, St. Paulinus, first Archbishop of York, St. Mellitus, first Bishop of London, St. Justus, first Bishop of Rochester, and others.

Here also are the Monuments to Sir Edward Carne and Robert Pecham, exiles for their faith. At the end of the right aisle is the Altar of St. Gregory, with a beautiful picture of the 'Miracle of St. Gregory.' The marble Altar front is very fine. Mino da Fiesole is said to have done the reliefs.

In the monastic cell of the Saint is the slab on which he slept, and his Episcopal Chair.

Off the left aisle is the Salviati Chapel, the burial-place of that noble family. In this Chapel are two ancient pictures of our Lady, one in a niche and the other over the side Altar.

It is said that our Lady spoke to St. Gregory from the latter picture. A very lovely Ciborium of fifteenth century workmanship, preserved here, portrays the processions of the greater Litanies, and the apparition of the Angel on the summit of Hadrian's Tomb (Castello di S. Angelo). In the Garden of S. Silvia are three Chapels, to which the Sacristan will admit you.

Chapel of St. Silvia, mother of St. Gregory. The beautiful statue of the Saint is by Niccolo Cordieri. The fresco is a work of Guido Reni, and one of his most charming productions.

Chapel of St. Andrew. Here are the famous rival frescoes of the 'Martyrdom of St. Andrew' by Guido Reni and Domenichino, of which Annibale Caracci is said to have remarked that 'Guido's was the painting of the master; Domenichino's the painting of the scholar who knew more than the master.'

Chapel of St. Barbara. The statue of St. Gregory is another of Cordieri's works. In the centre is the marble table on which St. Gregory is said to have served twelve poor men daily. A fresco on the wall depicts the story of St. Gregory and the thirteenth guest; of the angel who told him that he was the person to whom he had given alms on several occasions from his cell, including his mother's silver plate on

which she sent him vegetables every day from her garden on the Aventine (where S. Saba now is). The Angel told him that our Lord had elected him to be a successor of St. Peter.

Another successor to St. Peter, Pope Gregory XVI, was Abbot of this Monastery before he was elected to the Papacy.

Cardinals Manning and Vaughan took their titles from this Church.

The Church is served by Camaldolese monks, a branch of the Benedictines founded by St. Romuald.

You have already venerated the remains of St. Gregory the Great, the Apostle of England, in his Chapel in St. Peter's.

We now ascend the road which leads up the Cœlian Hill (on our right) known as the Clivas Scauri. We pass under the arches which span the road a little way up and soon come to the Piazza in front of the

CHURCH OF SS. GIOVANNI E PAOLO

This splendid Church was erected above the home of the two saints by Pammachius, the school friend of St. Jerome, in the fourth century. Later restorations altered it a great deal, but it still retains much of the early century architecture. The present portico was erected by Adrian IV (Nicholas Brakespear), the only Englishman ever elected Pope (1154-1159). John and Paul were officers in the service of Constantia, daughter of Constantine. They were beheaded, in their own home, for refusing to abandon Christianity and enter the household of Julian the Apostate, in the year 362.

The bodies of the two Saints rest beneath the High Altar in a large porphyry urn. In the Nave you will see a railed-off portion which is directly above the spot on which they were beheaded. The sacristan will take you down to this hallowed place, and will

so conduct you through the dwelling-house which has been brought to light through recent excavations. Most interesting frescoes of the early centuries are to be seen in the various rooms. Off the right aisle of the Church is the magnificent Chapel dedicated to *St. Paul of the Cross*, founder of the Passionists, who died in the adjoining Passionist Monastery in 1775. The Duke of Torlonia had this Chapel constructed in 1836 at his own expense. *The body of the Saint* reposes under the richly decorated Altar.

Other shrines venerated in this Church are those of *St. Pammachius*, the founder: *S. Gabriele dell'Inferno*: the 12 Scilitani martyrs.

Ascend the narrow road to the top of the Cœlian Hill, passing through the picturesque *Arch of Dolabella* (erected in A.D. 10) and enter the Piazza della Lavicella. The lovely tinted fragment of the Aqueduct of Nero which you see in the middle of the Piazza is a very popular subject for painters and has figured in many hundreds of pictures. The marble *Lavicella* was set up here by Leo X: *St. Peter's boat*, the emblem of the Church. On your right is the ancient gateway of a deserted monastery, above which is a thirteenth century Mosaic by *Jacobus Cosimati*. This Monastery, called *St. Tommaso in Formis*, was instituted by *St. John of Matha*, one of the founders of the Trinitarians, the Order for the ransom of captives: it was occupied by them till the fourteenth century. A short way further on is the

CHURCH OF S. MARIA IN DOMNICA

It was built on the site of the house of *St. Cyriaca*. *St. Laurence* used to distribute alms to the poor from the front of her house. The portico of three arches was designed by *Raphael*. The Church is now served by the Greek Melchite Priests of Mt. Lebanon: it is seldom open.

Somewhere near here St. Pancratius, the boy martyr, lived with his uncle, St. Dionysius.

Facing this Church is a fifth century edifice erected by Pope Simplicius in honour of St. Stephen. Enter a courtyard by a door in the right of the side street : the custodian will admit you to the

CHURCH OF S. STEFANO ROTONDO

Now cold and bare, it was once very magnificent.

On the circular walls are a series of frescoes by Pomarancio and Tempesta showing the various species of martyrdom that the Saints underwent. The Chapel, the left of the entrance, is dedicated to *SS. Primus and Felicianus* : two brothers who were tortured and beheaded on the Via Nomentana. Their remains are enshrined under the Altar. The frescoes on the walls of this Chapel represent their martyrdom, and the translation of their remains from a basilica outside the walls to St. Stefano in A.D. 645. They suffered martyrdom under Diocletian towards the end of the third century.

Adjoining this Church was formerly the famous *Monastery of St. Erasmus*. One remembers the horrible incident of Pope St. Leo III being dragged here, after his enemies had gouged out his eyes and torn his tongue from his throat before the High Altar of S. Silvestro in Capite. He was imprisoned here until his servant Albinus managed to aid him to escape. His sight and speech were miraculously restored.

The *Gardens of the Villa Celimontana* (or Villa Mattei) are entered by a gateway on the left of the Church of S. Maria in Domnica : a more ideal spot to eat your luncheon is hard to find. You will have to assuage your thirst when you descend to the Colosseum afterwards.

Walk through the gardens to the left of the Villa till you get to a terrace from which you get a glorious

view of the Alban Hills with the aqueducts stretching across the Roman Campagna in the foreground : away to the left are the Sabine Hills.

AFTERNOON

This afternoon we are bound for the Appian Way. Luncheon over, we will descend to the Colosseum and walk to the Piazza Venezia by the new thoroughfare. Opposite the left-hand corner of the National Monument, just before you turn into the Piazza, you will find the motor-omnibuses for the Via Appia and Tomb of Cecilia Metella. The starting-place may have changed to the Colosseum : will you enquire at the Trattoria, or from a Tram official, if this has happened. Make certain of catching the omnibus leaving at 2.30 p.m., and be early to get good places.

VIA APPIA

The *Via Appia* was commenced in 312 B.C. by Appian Claudius the Blind. It began at the *Porta Capena* (near the open space where the Viale Bacelli leads to the Baths of Caracalla : the Circus Maximus leads to the foot of the Aventine : and the road from the Arch of Constantine passes both of the above mentioned and then carries on to the Porta di S. Paolo). It was in the vicinity of the Porta Capena and the extremity of the Circus Maximus that the great conflagration burst forth, on July 19, A.D. 64, which was to destroy the greater part of Rome and give Nero the excuse to blame the Christians and start the terrible persecution against them. The road was paved throughout : the part nearest to Rome being bordered by an avenue of magnificent tombs. At first it only went as far as Capua, but later it was extended in two branches, one going to Brindisi and the other to Reggio.

St. Paul must have entered Rome through this Gateway when he arrived in charge of the Centurion Julius in A.D. 61. From here he must have traversed the City to the Prætorian Camp, which was near the Via Nomentana, to be turned over to the Prefect to await the Judgment of Cæsar. The Church on the Aventine Hill (on the right) with the picturesque red brick tower is that of *St. Balbina*. We pass the *Baths of Caracalla* on our right, the largest mass of ruins in Rome. On the left is the antique *Church of SS. Nereus and Achilleus*, dedicated to the two Saints who suffered martyrdom under Diocletian and were said to have been baptized by St. Peter himself. Just outside the Park gates is the spot where (tradition says) St. Laurence met Pope Sixtus II and the four deacons who were being dragged to martyrdom. In some grounds, to the left, is the *Church of S. Sisto*, which Pope Honorius III gave to St. Dominic, with its Monastery. It now belongs to Nuns of the Dominican Order. A little further, on the right, we pass another very ancient Church dedicated to *St. Cæsarius*, a deacon who suffered martyrdom under Diocletian. From this place a narrow road branches off to the left up the hill to the *Church of St. John at the Latin Gate*, belonging to the Frati Bigii, and also to a small Chapel said to be built on the spot where *St. John the Evangelist* was immersed in the cauldron of boiling oil. Our road takes us to the *Porta di S. Sebastiano*—the ancient Porta Appia in the Aurelian Walls—near which stands the *Arch of Drusus*. A half-mile further on we come to the

CHAPEL OF DOMINE, QUO VADIS?

This Chapel is said to be built on the spot where our Lord appeared to St. Peter when he was fleeing from Rome.

The motor-bus stops a few minutes for you to

visit the Chapel. The stone with the impression of the Divine Feet is in the Basilica of S. Sebastiano and you will see it later on this afternoon: the one shown here is a copy to preserve the spot.

We pass a Columbarium on the left, and then arrive at

THE CATACOMBS OF ST. CALLIXTUS

One of the Priests of the Community now in charge of these Catacombs will guide you through a good long portion of the subterranean galleries and take you to the Tomb Chapel of the Popes, the crypt of St. Cecilia, the tomb Chambers of St. Eusebius and St. Cornelius, and many other most interesting places. Make sure that you are put under one of the English-speaking Priests. I will leave the explanations to him as a book is useless down there: you want to pay full attention to your guide, who will be sure thoroughly to interest you.

We must remember that we are now in the quarter where thousands of holy martyrs have lain buried for centuries: in the olden days pilgrims visited the Catacombs barefooted.

You can either wait for another motor-bus (the same ticket is available) or walk up the quarter of a mile to

BASILICA OF S. SEBASTIANO (ST. SEBASTIAN)

The chief interest in this Basilica lies in it having been venerated, long before the martyrdom of St. Sebastian in A.D. 288, as the place where the bodies of SS. Peter and Paul were temporarily laid during the worst times of persecution. It has been a place of pilgrimage ever since the third century. The original Church was founded by Constantine in honour of the two Apostles; of that ancient edifice very little remains. The present Church is mostly the one which was built by Cardinal Scipio Borghese, nephew of Paul V, in 1611. The first Chapel on the

left, in the interior, contains the *Tomb of St. Sebastian* : his body rests here and his head is in the Church of SS. Quattro Coronati. The lovely recumbent figure of the Saint was designed by Bernini and executed by Antonio Giorgetti.

Opposite the Tomb is the Chapel of the Relics, most of which were found in the Catacombs. The chief relic is '*the stone with the impression of our Divine Lord's Feet*,' brought here from the Chapel of Domine, quo Vadis? Beneath the High Altar is the *Shrine of St. Stephen*, Pope and Martyr : he was slain in the Catacombs in the third century. Amongst other relics preserved here are the bodies of the martyrs SS. Eutychius and Eusebius. We now find the Sacristan, and having purchased a ticket (from the little bureau to the right of the Tomb of St. Sebastian) we follow him down the Catacomb to the subterranean Chapel called *The Platonia*—here a spot is shown where the bodies of the two Apostles were concealed. As we come out of the Basilica we look down in a valley where are some ruins of the *Circus of Maxentius*. Let us walk on a little to the round tower ahead, on the left of the road : this is the *Tomb of Cecilia Metella*, daughter of Quintus Metellus Creticus, and wife of Crassus (68 B.C.). It is built of huge blocks of stone, and looks like a mediæval fortress. You will have seen it figuring in so many pictures of the Via Appia. Beyond this point one comes across ruins of tombs and interesting fragments of statues, pieces of sarcophagi, broken inscriptions, etc., for the next two or three miles. The views over the Campagna, with the Alban and Sabine Hills in the background are very lovely.

We now must look out for the motor-bus and return to Rome. Descend near the Colosseum and take the street turning to the right, just beyond our Trattoria (the Via di S. Giovanni)—pass S. Clemente, and in the

Via di SS. Quattro Coronati, inclining to the right, you will see a great fortress-like edifice. This is the

CHURCH OF THE SANTI QUATTRO CORONATI

The original Church dates back to the fifth century, but it was destroyed by the great fires with which Robert Guiscard devastated this part of Rome about the year 1084. Paschal II rebuilt it on a smaller scale in the beginning of the twelfth century, but its present form is mostly of the restorations in the fifteenth and seventeenth centuries. We pass through two ancient courts to the Church entrance. The interior is very interesting and takes one back to early mediæval days in thought: it will impress you very much. The frescoes of the Apse are by a Florentine painter of the early seventeenth century and are lovely in colour. The Church is dedicated to four martyrs who were put to death by Diocletian for refusing to worship idols. There seems to have been a great deal of controversy about their names. It is said that under the High Altar lie the bodies of the *Four Crowned Martyrs*, SS. Severus, Severianus, Carpophorus and Victorinus, who were painters: also five other martyrs, SS. Claudius, Nicostratus, Symphorianus, Castorus and Simplicius, who were sculptors—all translated here by Pope St. Leo IV, about the year 847, from the cemetery on the Labican Way. In a metal reliquary, placed in the left wall of the Church, behind a very formidable iron grille, is preserved the *Head of St. Sebastian*, placed here by Gregory IV.

Adjoining the Church is a Convent belonging to Nuns of the Augustinian Order. An interesting little Chapel opening out of the first court is dedicated to S. Silvestro and contains some interesting frescoes.

We will now descend to the Colosseum and take the Circolare Sinestra homeward bound.

This ends the Fourth Day.

FIFTH DAY (SUNDAY)

As stated in the Introductory matter, the fifth and sixth days' programmes are the moveable ones, being specially arranged for the Sunday and the day that you are to be received by the Holy Father.

MORNING

- 92...S. Silvestro in Capite
- 90...S. Maria in Via
- 88...S. Maria in Trevia
Fontana di Trevi
- 86...SS. Vincenzo ed Anas-
tasio
- 85...S. Croce dei Lucchesi

AFTERNOON

- Forum Romanum
- Palatine Hill
- 101...S. Trinità de Monti
- 108...St. George and English
Martyrs

I leave it to you to choose your own Church for early Mass. For the 10 o'clock Mass let us go to the Church served by the Pallotine Fathers, as there you will hear an English sermon and afterwards be able to venerate one of Rome's greatest treasures, the '*Head of St. John the Baptist.*' Confessions are heard at any time in this Church.

Motor-omnibus N.B. (P^{le} Porta Pia-P^{za} Vittorio Emanuele): you can take it at the Porta Pia, at the corner of the Via Vittorio Veneto and the Via Boncompagni (Hotel Excelsior) or at the end of the Via Ludovisi. It will put you down at the Piazza di S. Silvestro in a few minutes. On your right is the

CHURCH OF S. SILVESTRO IN CAPITALE

This Church, which was given by Pope Leo XIII to the Pallotine Fathers, is very popular with English-

speaking Catholics, for whom a small meeting-place is arranged in the portico. The original Church dates back to the third century and was built by St. Dionysius. In the eighth century Paul I rebuilt the Church and added a Monastery on the site of his own house (adjoining it) for Basilian monks. He then transferred a vast number of bodies of Saints and Martyrs from the catacombs to be buried here—that of S. Silvestro giving the title to the Church. To this title was added 'in Capite' when the great treasure, '*the Head of St. John the Baptist*,' was transferred here. This precious relic is now preserved in a large reliquary on the Altar, in the first chapel on the left: it faces a much revered Pietà. Amongst the many bodies of Saints and Martyrs buried here, besides S. Silvestro, are Popes SS. Dionysius, Stephen, Zephyrinus, Anterus, Lucius and Cajus: St. Tarcisius, the boy martyr of the Blessed Sacrament, and countless other bodies and relics. Affixed to the walls of the vestibule are many ancient and most interesting fragments.

I am now going to take you to two Churches which are always closed on week-days, except for early Mass, calling at the Church of S. Maria in Via on the way to them. You will not be able to walk about if High Mass is being said, but you will be able to get a good idea of the essentials from where you kneel.

The small street *facing* the entrance to S. Silvestro takes you to the Piazza di S. Claudio—cross the Via del Tritone to the Church at the left corner.

CHURCH OF S. MARIA IN VIA

In the first Chapel on the right is the greatly revered picture of the '*Madonna del Pozzo*.' Tradition relates that this picture of our Lady was found floating on the surface of a well in the courtyard of Cardinal Capocci's house. The well-head is also in this Chapel:

it is said that one of its stones came from the Well of Samaria. Above the High Altar is a lovely statue of Our Lady of Dolours. The first Chapel on the left contains the picture of the 'Blessed Virgin del Rosario di Pompei.' The Church is served by the Servites.

Continue up the Via del Tritone to the first turning on your right—we pass a Church on the right and enter the Via Poli which leads us to the small Piazza dei Crociferi. As you enter the Piazza on the corner is the small

CHURCH OF S. MARIA IN TREVIA

This Church belongs to the Missionary Society of the Precious Blood (the Buffalini) and contains the shrine of *Blessed Gaspare del Buffalo*, the founder of the Congregation. Some of his relics are also venerated in the Church of S. Paolo in Albano. The ceiling of this Church is very lovely.

We now come to the '*Fountain of Trevi*,' the most popular of the Roman fountains. The water, *Acqua Vergine*, is the best in the City. The fountain is built into the wall of the immense Palazzo Poli erected by Pope Innocent XIII. Neptune stands on a shell chariot drawn by floundering steeds, with tritons blowing their horns about him. Streams of water spurt out of the mouths and nostrils of all kinds of queer monsters. It was erected in 1735, by Niccolo Salvi, for Clement XII; the statue of Neptune being done by Pietro Bracci. Tradition says that the visitor who throws a coin into the water, or drinks a draught of it, will be certain to return to Rome. The former superstition is most popular with the small boys of the neighbourhood. Facing the Fountain is the

CHURCH OF SS. VINCENZO ED ANASTASIO

This Church was erected by Cardinal Mazarin on the site of an ancient Church built (it is said) by

Belisarius, the Byzantine general, in atonement for his having to carry Pope St. Silverius (536-537) into exile by order of the Empress Theodora.

In a crypt beneath the High Altar and Nave are preserved urns containing the viscera of the Popes who died in the Quirinal. The picture of the Titular Saints, above the High Altar, is by Francesco Rosa. The façade is very handsome and is the work of Martino Longhi.

On leaving the Church turn immediately to your left into the Via di S. Vincenzo, cross the Via dell'Umiltà, continue along the Via de' Lucchesi till you come to the

CHURCH OF S. CROCE DEI LUCCHESI

This beautiful little Church belongs to the Nuns of Maria Reparatrice. The Blessed Sacrament is exposed daily here.

This ends the morning programme.

You can continue along the Via de' Lucchesi and turning to the right you soon arrive in the Piazza Venezia, or return to the Via Tritone, where you can find a motor-bus, or on to the Piazza S. Silvestro and catch the same line of motor-bus by which you arrived this morning.

AFTERNOON

This afternoon is taken up with the Forum Romanum and the Palatine Hill. I hope you will not mind visiting them on a Sunday, but it is a worthy way of spending the afternoon, and the shortness of time in Rome must be taken into consideration.

FORUM ROMANUM

Take the Circolare Destra to the Colosseum.

The entrance is by the short road that leads up from the Arch of Constantine to the Arch of Titus. You

may be required to show your passport at the entrance. I am only going to give you very sketchy descriptions of the Forum and the Palatine, just enough to let you know what you are looking at.

The Forums in Rome were really public squares where markets and assemblies for judicial or political purposes were held. The site of the Forum Romanum was originally a marsh; it was drained into the Cloaca Maxima (which extended from here to the Tiber) by Tarquinius Priscus, fifth King of Rome. Rome gradually arose from being a mass of huts and timbered houses into a City of brick, marble, and stone, with magnificent edifices erected in honour of their Pagan gods. Centuries afterwards, when the Vatican quarter held sway, this Forum, which had become a conglomeration of temples, statues, columns, arches, and monuments to famous men, was allowed to fall into decay and ruin—helped by earthquakes and fires. The columns, marble decorations, statues, etc., were taken away to swell museums and private collections, and the Pagan temples turned into Christian churches.

We enter by the *Arch of Titus*, erected in commemoration of the Fall of Jerusalem and the end of the great Jewish revolt, A.D. 70. Titus was one of the Flavian Emperors, son of Vespasian and brother of the tyrant Domitian. At the far end of the Forum, in the right-hand corner, you will see another great Arch—the *Arch of Septimius Severus*, father of Caracalla and Geta.

On the right of the Arch of Septimius Severus is the Curia, or Senate House; it has recently been splendidly restored. From the front of the Curia to the Church of S. Francesca Romana (on your right) ran the Sacra Via (the Sacred Way)—later it took a curve from the Temple of Faustina to the Arch of Titus. It was bordered on each side by shops and splendid Temples and monuments. Tradition holds that St. Paul

passed along this road on the way to the Prætorian camp near the Via Nomentana ; also that St. Peter, by his prayers, caused the downfall of Simon Magus at the end of the Way—where the Church of S. Francesca Romana is now. Doubtless many martyrs were dragged along here on their way to martyrdom in the Colosseum. Let us walk along it now. On the right is the immense ruin of the *Basilica of Constantine* (built by Maxentius and appropriated by Constantine)—all we see is the right aisle, and so you can imagine what a colossal edifice it must have been. As a law court it must have been able to accommodate many tribunals. We now come to a circular cella (on the right), belonging to the *Temple of Romulus* (son of Maxentius). This Temple, together with the Temple *Sacræ Urbis* which stands behind it, was converted into a Christian Church in the sixth century and dedicated to *SS. Cosmas and Damian*. We shall visit this Church another day.

We now pass some Prisons (*Carceres*), and then a primitive burial ground (*sepulcretum*). The splendid remains of the *Temple of Antoninus and Faustina*, erected in A.D. 141, tower up above the other ruins. The Senate built it in memory of Faustina and her husband, Antoninus Pius ; the former they elevated to the rank of a Goddess. Eight columns of Cipollino adorn the façade and support a lovely frieze. This Temple was converted into the *Church of S. Lorenzo in Miranda*. On the left is the *Regia*—two laurels, the sacred trees of Mars, have always stood in front of it. This was the Chapter-house of the Sacred College of Pontifices and was founded by Numa. In the year 36 B.C. it is said to have been a magnificent marble building adorned with statues which had belonged to Alexander the Great. Leaving it on our right we come to the remains of the circular *Shrine of Vesta*, in which the sacred fire was preserved for 1100 years. It was

the duty of the Vestal Virgins to guard and keep the fire always burning; the penalty for letting it go out was a flogging from the Pontifex Maximus.

Some steps to the left of it lead to the *Atrium Vestæ* (the abode of the Vestal Virgins). It had been a large rectangular building with a court in the centre, and rooms opening out of the south side and under the Palatine. It is said to have been a two-storied building, and that the Vestals' dwelling-rooms were on the upper floor. The statues in the atrium, which were of life size, date back to the second and third centuries—most of them are mere fragments now—they represent the Vestals of highest dignity. The precious relics in charge of the Vestals were kept in the *Penus Vestæ*, which is said to be a room in the right-hand corner of the Atrium (beneath the Palatine).

Descend the steps again, and just beyond the Regia is the *Temple of Julius Cæsar*. It was built by Augustus in 42 B.C., and was the first Temple in Rome to be dedicated to a mortal. It was from the platform in front of this Temple that Antony pronounced his wonderful oration. It is said that the body of Julius Cæsar was burnt by the furious crowd on the site of this Temple, that his ashes were collected, put in an urn, and later enshrined here; no confirmation of this has been revealed, and the urn never discovered.

Let us walk out a little way into the open and review the rest: on the right are the remains of the *Basilica Æmilia*; the *Curia* (Senate House), a part of which is converted into the *Church of S. Adriano*, the senate offices adjoining were converted into the *Church of S. Martina*; the *Arch of Septimius Severus*; the great *Palace of the Senators*, built on the ancient *Tabularium* (whose façade faces the *Forum*), forms the background here; against the *Tabularium* on the right is the *Temple of Concord*; then the three fluted columns of the *Temple of Vespasian*, which was erected by Domitian

in honour of his father Vespasian and his brother Titus ; a low range of columns, called the *Porticus Deorum Consentium* (or Temple of the Twelve Gods) ; in front are the eight Ionic granite columns of the *Temple of Saturn* ; closer in the foreground the isolated *Column of Phocas* ; on the left the great *Basilica Julia*, whose plan can now be traced by brick pillar bases. The northern arcade of this Basilica was converted into the *Church of S. Maria di Foro* in the Middle Ages, of which only one column of the presbytery remains. Then we come to the three beautiful columns of the *Temple of Castor and Pollux*. Take the path between the Temple of Vesta and the columns of the Temple of Castor and Pollux, and you will come to the *Fountain of Juturna* on your left. This is a little square marble tank in which there is a spring of water—in front is a lovely little Altar and a Puteal. Remains of jugs and bottles have been found here and apparently it was a medicinal spring. Fragments of statues of Castor and Pollux and their horses were also found here—legend tells us that the two gods watered their horses here after the battle of Lake Regillus in 498 B.C. I presume you have read Macaulay's *Lays*, if not, you should look this splendid poem up.

Continue on to the foot of the Palatine, and on the left is the enormous building erected by *Livia* in honour of her husband, Augustus. Within the ruins we find the remains of the *Church of S. Maria Antiqua*. It is said that no surviving Church of the mediæval days can give so complete an idea of the ritual arrangements of an early Christian Basilica as this one does. John VII decorated the Church with paintings and frescoes in 705-707, evidently for a Papal Chapel, as he was in Papal residence close by in the remains of Caligula's Palace. The frescoes in the Chapel at the end of the left aisle are wonderfully well preserved, the Chapel being dedicated to SS. Quiricus and Julitta.

The Crucifixion is wonderful, with the pathetic figure of our Lady, and St. Longinus piercing his Side; St. John is on the right with a soldier about to offer the sponge of vinegar on a cane. The set of frescoes near the entrance door represent scenes from the lives of SS. Quiricus and Julitta.

When you come out of the *Temple of Augustus* look up at the Palatine, which is our next objective. The enormous pile of ruins frowning over the Forum is the *Palace of Caligula*.

We will walk back to the Arch of Titus and take the incline leading away to the right up the hill.

THE PALATINE HILL

The epoch in which the foundation of Rome took place was, chronologically speaking, the 754th year before Christ. The origin of Rome is attributed to the necessity which compelled the Alban Shepherds (from Alba Longa) to look for surer and better pasture ground owing to the threatening neighbourhood of the volcano (Monte Pila).

The hill on the banks of the Tiber that they had chosen was called the Palatium or Palatinus Mons—named from Pales, the goddess of Shepherds, whose feast day fell on April 21st. This date has been recognised and universally accepted as the birthday of Rome for the last twenty-five centuries. The Roman people love the legend about Romulus and Remus. They were said to have been the children of Mars and Silvia, a Vestal Virgin. They were set adrift on the River Anio (into which Silvia had been converted) and arrived at the Western angle of the Palatine Hill; here a wolf nourished them till they were discovered and brought up properly.

Romulus killed Remus in a fit of jealousy and argument, he then formed the first boundary of the settlement with walls.

We pass a wired gate on the incline—take the left-hand path which skirts the hill, with the hill on your right and the valley on your left. When we come to the top we turn to the *left* (near a Custodian's box), on this platform is the *Flavian Palace*, begun by Vespasian and Titus in A.D. 70, on the existing buildings of Nero's Golden House, which they filled in with concrete. Domitian completed the Palace, later it was restored and greatly embellished by Hadrian and Septimius Severus. The court we enter into is the Peristyle: it was open and surrounded by statues. On the left you pass into the reception hall, at the end of which was the Palace entrance. The imperial throne stood on a dais in the centre of the Apse that you see at this end. In the far left-hand corner is the Basilica, where State Trials took place. Out of the right of the Peristyle is the Banquet Hall (Triclinium), to the right and left of this Hall is a Nymphæum—the one on the right is well preserved and has been restored a good deal.

Return to the Peristyle, and turn to your right—the whole of the ground from the commencement of the Flavian Palace on your left to the end of the Hill on your right (including the Villa Mills on the right) was occupied by the *Palace of Augustus*. The actual residential part of the Palace was on the right, commencing about where you see the Villa Mills; it is said to have been quite square. Adjoining it was the Temple of Apollo, the most sumptuous Rome had seen. Overlooking the Circus Maximus is an Exedra, a hemicycle with a balcony. Cross the grounds of the Palace to the left and you will come to the *Stadium of Domitian*. Beyond it on the right is the enormous *Palace of Septimius Severus*. Walk round the Stadium and look down on the Circus Maximus; from the Belvedere, on the left, you get a glorious view.

Return to the Peristyle of the Flavian Palace. Leave

it by the way you first entered—cross the open space and descend to the lower level. The rocky portion which is railed off is pointed out as being the place where Romulus and Remus had their hut, this is to interest visitors—it was really well down the cliff of the Palatine near the bottom. The Fig-tree which overshadowed the Lupercal cave flourished for many centuries ; it is now no more.

A custodian will admit you to the *House of Livia* (or Germanicus). It was discovered in 1860, the four rooms which remains are interesting to visit.

The concrete platform crowned with ilex trees is said to be the podium of the *Temple of Cybele*, which at one time guarded the 'Black Stone,' the form under which the Idæan Mother was originally worshipped. On this side of the hill rose the colossal *Palace of Tiberius*. The ministry and Crucifixion of our Lord occurred in the reign of Tiberius. On the right are steps up to the top platform. The Farnese Gardens cover the whole of the tops of the Palaces of Tiberius and Caligula. The latter Palace occupies the whole of the northern angle of the Palatine and overlooks the Forum Romanum. A great part of the Palatine became the property of the Farnese family in the middle of the sixteenth century—they sold it to Napoleon III, who, during his exile in England sold it to the City of Rome. The views from the gardens are lovely, especially that portion underneath the ilex trees. You will get a splendid bird's-eye view of the Forum Romanum, and can renew your acquaintance with it. On the right of the Terrace, overlooking the Forum, in the flower-garden, is the small Casino of the Farnese (marked with the fleur-de-lis) ; to the left of it is a stairway which will take us down to the lower level. Turn to the right and continue until you come to the path which descends to the Arch of Titus. I hope this has given you a rough idea of the early days

of Rome—to explain it thoroughly would take volumes of writing.

We will end the day by going to the

CHURCH OF S. TRINITÀ DE MONTI

for Benediction. Go over to the motor-bus stopping-place, the other side of the Colosseum, and take the motor-bus marked C.P. (C. in black and P. in red) (Colosseo—P. Cola di Rienzo), this will take you to the *Piazza di Spagna*. This Piazza used to be the centre of the English quarter. In the centre is a boat-shaped fountain (Barcaccia) designed by Bernini.

At the top of the steps is the Church to which we are going. On the right of the steps is the Keats-Shelley memorial house in which Keats died on January 24, 1821. The right end of the Piazza is closed by the Collegio di Propaganda Fede in front of which is the column erected by Pius IX, in 1854, in honour of the Dogma of the Immaculate Conception.

To the left of the steps is Wilson's Library with a splendid circulating library and a great amount of priceless books. Miss Grimes, who owns it, is a guide, philosopher and friend to all who come to see her. On the left far side is one of Cook's Offices, the chief one being in the Via Vittorio Veneto. In the street leading up to the right (at the end of the square) is the little

CHURCH OF ST. GEORGE AND THE ENGLISH MARTYRS

It was opened in 1886, and belongs to the well-known community of English Nuns known as the 'Poor Servants of the Mother of God.' Here you will see a copy of the famous fresco of the Madonna and Child which was found in the Catacombs of St. Priscilla. We will now mount the steps to the Church of S. Trinità de Monti. Go up the steps of the Convent,

to the left of the Church, ring the bell and ask the Nun the time of Benediction—also ask her to obtain permission for you to go up the Convent stairs, inside, to see the picture of *Mater Admirabilis*, painted by one of the novices in 1844. It is quite lovely. The Monastery belongs to the Nuns of the Sacred Heart (Dames du Sacré Cœur) who run a College for young girls. You will hear them singing charmingly at Benediction. Before you go out of the Church look in the second Chapel on the left from the main entrance, and if it is not too dark you will see Volterra's '*Deposition from the Cross*,' considered to be one of the finest pictures in the world. It was badly injured by the French who tried to remove it: it is very difficult to see well at any time.

This is the end of our Sunday programme.

Turn to your right on descending from the Church and walk up to the Pincio—I expect you have found your way there before this. The view from the terrace towards St. Peter's is very lovely. The band plays there usually on Sunday evenings. Either descend the steps on the right of the Terrace and get the *Circolare Destra*, outside the Porta Flaminio, or, what is preferable, walk through the gardens of the Pincio to the Borghese Gardens, and then turn right and continue till you get to the Porta Pinciana.

SIXTH DAY

THIS programme is arranged for the day that you are to have an audience with the Holy Father. Ladies should wear black dresses and cover their heads with black veils (mantillas) : men should wear dark suits. Place your black veils in your handbags before starting—you can adjust them in the portico of St. Peter's. In all probability you will not leave the Vatican till about 2.15 p.m. : you will not want a long afternoon's work.

MORNING

- Royal Palace of the
Quirinale
- 87..S. Andrea in Quirinale
- Rospiglioso Palazzo
(Aurora)
- 100..S. Maria del Popolo
- 1..St. Peter's
- Papal Audience

AFTERNOON

- 74..S. Marco
- Forum of Trajan
- Via dell' Impero
- 70..SS. Cosma e Damiano
- 71..S. Francesca Romana

We start from the Via Vittorio Veneto (Hotel Excelsior). On our left we pass the Palace wherein Queen Margherita lived for so many years (now a State Office), and follow the curve round the new set of buildings. Passing by the Church of the Capuccini, we come to the Office of Thomas Cook (well to remember in case you have tickets or reservations for your homeward journey to be arranged), and then to the Piazza Barberini. In the centre of the Piazza stands the splendid Fontana del Tritone. Cross the Via Tritone and mount the hill to the right of the, immense Palazzo Barberini (Via della Quattro Fontana).

The small picture gallery of the Palazzo contains, amongst other excellent paintings, Raphael's 'Fornarina' and Guido Reni's 'Beatrice Cenci.' On the right side of the street is the Scotch Catholic College. We turn to the right at the top of the hill (where the four cross roads are decorated with river gods and their fountains) and continue alongside the *Royal Palace of the Quirinale*.

This is the third Apostolic Palace in Rome—the others being the Vatican and the Lateran Palaces. Towards the end of the sixteenth century Gregory XIII purchased the Villa of Cardinal Hippolito d'Este, demolished it and built a summer residence on the site. Sixtus V added to it, and Paul V increased its splendours to a great extent. It was from this Palace that Pius VI was forcibly carried away to France by orders of Napoleon. In 1848 Pius IX was besieged here by the insurgents—when Mazzini, Garibaldi, and their followers warred against the Papacy—and was forced to quit Rome in the interests of the Apostolic See. Since the year 1870 it has been the Royal Palace of the King and Queen of Italy.

On the left is the

CHURCH OF S. ANDREA IN QUIRINALE (S. ANDREA DEL NOVIZIATO)

This Church was erected on the site of the Temple of Quirinus by Camillo Pamfili, nephew of Innocent X, from designs of Bernini in the middle of the seventeenth century. The interior is very rich in splendid marbles: the lovely red marble streaked with white is Sicilian jasper. Above the High Altar is a very fine 'Crucifixion of St. Andrew' by Courtois. The Chapel on the left of the High Altar contains the *Shrine of St. Stanislaus Kostka* (1550–68) of the Society of Jesus: the Saint inspired so many people through the religious perfection of his short life. The shrine

is of gold and lapis lazuli : above the altar is a picture by Carlo Maratta of ' St. Stanislaus receiving the Child Jesus from the arms of our Lady.' On the side walls of the Chapel are two more paintings by Maratta : ' St. Stanislaus receiving the Host from an Angel ' and ' St. Stanislaus bathing with water his breast inflamed with divine love.'

The Chapel of the Crucifix contains the tomb of Charles Emmanuel IV, King of Sardinia : he abdicated in 1802 to embrace the Jesuit Order and lived and died in the adjoining Noviceship of S. Andrea. This house has now been appropriated by the Government. On the right is the Chapel of S. Croce, with paintings of the Passion, also the Chapel of St. Francis Xavier with three paintings by Bacciccio of incidents in the Saint's life—' St. Francis preaching,' ' Baptizing an Indian Queen,' ' His death on Sancian Island during his voyage to China in 1552.'

In the adjoining small house can be seen the room where St. Stanislaus died at the age of eighteen : the Sacristan will take you up a flight of stairs to the room. The recumbent figure of the dying Saint is by Le Gros, his body is sculptured in white marble, the novice habit in black marble, and the couch in yellow marble.

Pope Leo XIII said his first Mass at the Altar on the right on January 1, 1838. Over the Altar to the left is a splendid copy (authentic) of the ' Madonna di S. Luca ' (one of Rome's greatest treasures which one venerates in the Basilica of S. Maria Maggiore).

On leaving the Church, turn to your left : soon you will come to a public garden with a bronze equestrian statue of Carlo Alberto, father of Victor Emanuel II. At the end of the street, in the Piazza del Quirinale (Piazza di Monte Cavallo), is a magnificent fountain. The Obelisk was brought from Egypt by Domitian and formerly stood at the entrance to the Mausoleum

of Augustus—the Obelisk in front of S. Maria Maggiore stood on the other side of the entrance. The '*Horse Tamers*,' also said to be 'Castor and Pollux reining in their horses,' have the famous names of Phidias and Praxiteles marked on their bases: they are thought to be (more probably) copies of ancient Grecian bronzes. We pass by the Palace of the Consulta (now a State Office) and the great *Rospigliosi Palazzo* on our left. We will go into the Casino of the Palace to see the celebrated '*Aurora*' of Guido Reni. A small entrance fee is charged.

Apollo is dashing along the clouded heavens in his car, drawn by four fiery steeds: the Hours, hand in hand, encircle the car, whilst Aurora, the Goddess of the Dawn, flies before them. It is a wonderful painting and the noblest of Reni's Pagan pictures.

Opposite this Palace is the handsome entrance to the Colonna Gardens. We descend to the bottom of the street and, turning to the right, make our way to the Piazza Venezia.

In the Piazza we take the Motor-bus *F.R.*, which takes us along the Corso Umberto I^o to the Piazza del Popolo—we alight near the Porta Flaminia (Porta del Popolo).

The scene from here is one very well known from pictures. The Obelisk was brought from Heliopolis by Augustus, and formerly stood in the Circus Maximus: it dates back to the thirteenth century before Christ. Three important streets branch off like three fingers: on the left the Via Babuino leads to the Piazza di Spagna; the centre, we have just arrived by, the Corso Umberto I^o; the right, the Via di Ripetta, leads to the Castello di S. Angelo and St. Peter's.

Separating the streets are the twin Churches of S. Maria di Monte Santo (left) and S. Maria dei Miracoli (right).

Directly on our left is the

CHURCH OF S. MARIA DEL POPOLO

It is said that Nero was buried at the foot of the Pincio, that for ten centuries the people believed that his ghost haunted the hill attended by flocks of demon-crows who rested in the branches above his tomb and executed evil deeds for him. Pope Paschal II ordered the trees to be cut down, the tomb destroyed, and the ashes scattered. He built a Church on the spot in honour of our Lady who, it is said, appeared to him in a dream and commanded these things to be done. The poor people, shop-keepers, peasants, etc., made a large collection towards the building of the Church, hence it was called 'St. Mary of the People.' This happened in the year 1099. In 1227 they made another similar collection to have the Church enlarged. Towards the end of the fifteenth century Sixtus IV entirely restored and rebuilt the Church and left it as we see it now. Bernini decorated it in the baroque style in 1655.

The High Altar contains a highly revered miraculous picture of our Lady, the picture to which was ascribed the cessation of the plague in 1578. Pinturicchio covered the vault of the choir with very beautiful frescoes, below which are the tombs of Cardinal Ascanio Sforza and Cardinal Girolamo Basso, nephews of Sixtus IV (della Rovere family), magnificent works of Sansovino. Return to the entrance and let us look at a few of the Chapels.

First Chapel on the right—decorated by Pinturicchio with exquisite paintings. Over the altar is the 'Nativity,' considered to be one of the finest frescoes in Rome; in the lunettes are scenes from the life of St. Jerome. On the left is the tomb of Cardinal Cristoforo della Rovere by Mino da Fiesole and Andrea Bregno. The works of Bregno in this Church show the sculptor at his best.

Second Chapel. The altar-piece of the 'Assumption of our Lady' is by Carlo Maratta. The columns are of Sicilian jasper.

Third Chapel (della Rovere Chapel). Paintings by Pinturicchio; altar-piece 'Madonna with four Saints'; in the lunettes are incidents in the life of our Lady. The splendid tomb of Giovanni della Rovere, brother of Julius II, is on the right.

Fourth Chapel. Very fine marble altar with statues of St. Catherine between St. Anthony of Padua and St. Vincent. Right Transept—Tomb of Cardinal Podocatharo of Cyprus. Left Transept—Tomb of Cardinal Bernardino Lonate.

Left Aisle.—The last Chapel but one is that of the famous Chigi family, the *Capella Chigi*; constructed from designs by Raphael in honour of Our Lady of Loreto. The mosaics in the vaulting were done by Luigi della Pace from Raphael's cartoons—a mixture of Paganism and Christianity. The altar-piece, 'The Nativity of the Virgin Mary,' is by Sebastian del Piombo (he is buried in this Church).

In the niches are four statues of prophets. Left of the Altar is Jonah, designed by Raphael and sculptured by Lorenzetto, who also executed the Elijah on the right: Bernini sculptured the Daniel (left) and Habakkuk (right).

The last Chapel (first on left) contains two beautiful ciboria, by Andrea Bregno, on the Altar: on the left is the tomb of Cardinal Antonio Pallavicino.

In the fourth Chapel (left) is the miraculous crucifix that is said to have spoken to St. Philip Neri.

Amongst relics preserved in this Church are: arm of St. Ignatius, bishop and martyr; relics of SS. Faustina and Priscus, martyrs; relics of SS. Innocent, Honorius, Ireneus, Constance, Liberata, Felicissima, martyrs; and relics of the martyrs of Treves who suffered under Rictivarus.

The Holy Father used to come with great ceremony to this Church on the feast of our Lady's Nativity.

From here we pass through the Porta Flaminia : cross over to the left and take the Tram that goes to the Piazza di S. Pietro (33).

You can spend the rest of the morning in the Basilica and report at the Bronze Door at 12.30—it will give you plenty of time. Should the Audience be before 1 o'clock you will find it mentioned on your card of entry.

THE SACRISTY AND TREASURY OF ST. PETER'S

It consists of three halls, with a fine corridor. The central hall is decorated with fluted pillars of grey marble from Hadrian's Villa. You buy your ticket and wait for the attendant to show you round. In the Stanza Capitolare you will notice some very beautiful fragments of frescoes by Melozzo da Forlì. In the Treasury you will see some wonderful jewels, crucifixes, candelabra, vestments, etc. ; some works of Benvenuto Cellini and Michelangelo ; the ' Dalmatica di San Leone,' said to have been embroidered at Constantinople for the Coronation of Charlemagne as Emperor of the West ; the Papal Tiara ; collections of chalices and Church ornaments of all sorts.

PAPAL AUDIENCE

You enter the Palace by the Bronze Door and, mounting a few stairs, show the card to the Swiss Guard on duty. Notice the stairs extending towards the Basilica, they are the *Scala Regia*, of Bernini, leading to the Sala Regia. Turn to your right and ascend two flights of stairs—at the head is the Bureau

of the Master of the Chamber—then another flight to the *Courtyard of San Damaso*, where the card is examined again.

Follow the rest of the visitors now—cross the Courtyard and mount the Papal Stairs, which lead to the Sala Clementina, where a guard will direct you to the cloak-room. From here you will be shown into whichever of the Halls you are to await the Audience in—generally two are used if there are a lot of visitors: one with a throne at the far end, and the other opening out of it. The rooms are bare of furniture with the exception of a few seats against the walls. The Holy Father enters by the door to the right of the Throne—before he is expected one of the Papal Staff warns the people to stand up; directly he enters fall on your knees. The Holy Father slowly walks right round the room (or both rooms) and blesses every one, holding out his hand for each one to Kiss the Ring. All rosaries and other pious objects are included in the Blessing.

The Audience over you can get your things from the cloak-room, descend the same stairs, etc., and when outside take the Tram to the Porta Flaminia—then the *Circolare Destra* to the Porta Pinciana, Porta Fiume, or Porta Pia, whichever is nearest to your abode.

AFTERNOON

The Piazza Venezia is our starting-place: take Motor-bus *S.T.* from the Via Vittorio Veneto or *M.B.* from the Piazza Indipendenza.

When you arrive in the Piazza cross to the right, and at the back of the Palazzo Venezia you will find the

CHURCH OF S. MARCO (ST. MARK)

Founded by Pope St. Mark in the fourth century in honour of St. Mark the Evangelist, restored by

Gregory IV in the ninth century, and reduced to its present form by Cardinal Quirini in the middle of the eighteenth century. The Church is very rich in relics. Twenty handsome columns, veneered with Sicilian jasper, separate the two aisles from the Nave. The splendid coffered ceiling is said to be the oldest gilded one in Rome: the work of Marco de Dolci. The tribune is paved in what is known as *Opus Alexandrinum*. Beneath the High Altar lie the *bodies of Pope St. Mark* and the Persian martyrs, *SS. Abdon and Sennen*, also relics of St. Mark the Evangelist. In the right transept is Canova's tomb of Leonard Pesaro: in the left, the tomb of Archbishop Capranica, a great theologian of the fifteenth century. The splendid coloured mosaics are not considered of great artistic value. On coming out of the Church cross to the left far corner of the Piazza, turn directly to the left and a short way farther on incline to the right (in a line with the left of the National Monument), you will come to two very similar looking octagonal Churches facing the North end of the Forum of Trajan. The first you come to is the *Church of S. Maria di Loreto*, founded by the Corporation of Bakers about A.D. 1500. The second is the *Church of the Most Holy Name of Mary* (or *S. Maria di Vienna*), erected to commemorate the liberation of Vienna, from the Turks, by the Christian troops under John Sobieski, King of Poland, and Charles of Lorraine, in A.D. 1683. Pope Innocent XI founded a Confraternity to perpetuate the memory of the Blessed Virgin's intercession; many of the succeeding Pontiffs, also Emperors, Kings and Princes of various Catholic countries, have enrolled themselves as associates. These two Churches are generally closed, except on Sundays and great festivals, after early Mass.

The *Forum of Trajan* was constructed by the architect Apollodorus of Damascus about the year

A.D. 113. The principal part now excavated is that of the Basilica Ulpia (the family name of the Emperor); at its Northern end rises the magnificent *Trajan's Column*. Around the Column winds a spiral band of marble reliefs representing incidents in Trajan's war with the Dacians. The statue of the Emperor, which formerly crowned the summit, has been replaced by a statue of St. Peter. Trajan died in Cilicia in 117, and his ashes were conveyed to Rome in a solid gold urn, and deposited in a tomb-chamber in the pedestal of the Column.

We will now return to the commencement of the splendid new road, the *Via dell' Impero*, which leads from the Monument to the Colosseum, and look at the recent excavations which have been carried out there. On the right is the *Forum of Cæsar*, where you will see the fine columns, frieze, and fragments of the Temple of Venus Genetrix built by Julius Cæsar. Excavations are proceeding here in order thoroughly to open out all that is possible of this Temple.

On the left is the *Forum of Augustus*, in the centre of the East Wall stood the Temple of Mars Ultor with a broad marble stairway leading up to it.

Adjoining this is the *Forum of Nerva*, which was begun by Domitian, and dedicated during the short reign of Nerva.

A narrow road on the right, a short distance farther on, leads us down to the

CHURCH OF SS. COSMA E DAMIANO (COSMAS AND DAMIAN)

You will remember looking at this Church from the Forum Romanum. I told you it was formed by the union of the Temple of Romulus (the deified Son of the Emperor Maxentius) and the Temple of *Sacræ Urbis*, by Pope St. Felix IV, in 528. It was dedicated to the twin brother physicians who practised at

Ægea, who would never take any payment in money for their work. They suffered martyrdom in the persecution of Diocletian, first being tortured and then beheaded, their three brothers suffering with them.

In 1633 Pope Urban VIII decided to raise the level of the Church as the soil had caused dampness, and it was very unhealthy, thus an upper and lower Church were formed, with the crypt beneath the latter.

The High Altar contains an ancient picture of our Lady which has been highly venerated since the days of Gregory the Great. This Church claims to have the finest mosaics in Rome in the Tribune. The colossal figure of Christ is very striking. The Apostles SS. Peter and Paul are leading SS. Cosmas and Damian towards our Lord—on the right is St. Theodore, and on the left Pope Felix IV. Below is the River Jordan.

The Lamb is seen upon a hill, with the four rivers of Paradise and the twelve sheep. The Mosaics date back to the sixth century, but have been freely restored.

Unfortunately the fine mosaics of the arch were partially destroyed at the last restoration of the Church. The upper part of the Temple of Romulus now serves as the extension of the Nave. We descend to the lower Church by stairs from the Sacristy; it is very damp and the frescoes have nearly disappeared in consequence. Fortunately the splendid pavement has survived. If you look through the grating beneath the ancient altar you can see St. Felix's Well, near which are entombed the bodies of many Saints, including SS. *Cosmas and Damian*, SS. Marcus, Marcellianus, and Tranquillinus (the two friends of St. Sebastian and their father), of whom you read in *Fabiola*. The bodies of the three brothers of the Titular Saints also rest in this Church, SS. Anthimus, Leontius, and Euprepus; also St. Victor. Amongst other relics preserved here is an arm of St. Lucina, and the hand of Tobias. The Church is served by the Frati Bigii. Returning to the

Via dell' Impero we continue on to its end near the Colosseum, then round towards the entrance to the Forum Romanum, where you will see the path leading to the

CHURCH OF S. FRANCESCA ROMANA (S. MARIA NUOVA)

This Church stands at the East head of the Forum where the portico of Hadrian's magnificent Temple of Venus and Rome once projected. The Church was first built by Leo IV in 850, over the site of an oratory to St. Peter (in the fourth or fifth century) on the spot where St. Peter prayed to our Lord to destroy the diabolical power of Simon Magus, resulting in Simon falling headlong to the earth. Honorius III restored the Church in 1220, after it had been nearly totally destroyed by fire. Paul V restored it again in the early part of the seventeenth century, and left it as we now see it. After the canonization of St. Francesca, in 1608, the name of the Church was changed from S. Maria Nuova to that of S. Francesca Romana. Above the High Altar is the ancient picture of our Lady said to have been brought from Troy in 1100. In the Confession, in front of the High Altar, is the beautiful *tomb of S. Francesca*. It was erected in 1640 by Donna Agata Pamfili, sister of Innocent X, from designs of Bernini, the lovely figure of the Saint and her guardian Angel being added two centuries afterwards. The vault of the tribune is covered with ancient mosaics. In the right transept is the tomb of Gregory XI, who died in 1378, erected by the Senate in commemoration of his having restored the Papal See to Rome from Avignon. The bas-relief shows St. Catherine of Siena conducting the Holy Father back to the Eternal City. Near to his tomb are some blackened marks on the wall, covered with rails, said to be the stone taken from the Via Sacra with the impression of St. Peter's Knees (*re the Fall of Simon Magus*).

In the porch of the side entrance is the tomb of Antonio del Rio, Commander of the Castello di S. Angelo in the fifteenth century. In the left Transept is a splendid marble ciborium of the school of Mino da Fiesole. The portraits above the door of the Sacristy are of Paul III and Cardinal Reginald Pole. When you leave the Church notice its graceful twelfth century campanile decorated with discs of enamelled pottery.

This ends the Sixth Day.

You have only to cross over to the other side of the Colosseum to get the Tramway home.

SEVENTH DAY

MORNING

- | | | |
|---------------------|---|--|
| Outside
map area | { | S. Agnese fuori-le-
Mura
S. Costanza |
| 10.. | | S. Agostino |
| 6.. | | S. Agnese (Piazza
Navona) |
| 5.. | | Chiesa Nuova |

AFTERNOON

- | | |
|---------------------|--|
| 72.. | Place of Martyrdom of St.
Sebastian |
| 73.. | S. Bonaventura |
| Outside
map area | { |
| | Basilica of S. Pancrazio |
| 25.. | S. Crisogono |
| 28.. | S. Benedetto in Piscinula |
| 27.. | S. Maria in Cappella |
| 26.. | S. Cecilia |
| 23.. | S. Maria in Trastevere |
| 24.. | S. Callisto |

TO-DAY's programme will recall vividly many chapters of Cardinal Wiseman's *Fabiola*.

We start from the *Porta Pia*. Take the Tram marked *Porta Pia-Quartiere Monte Sacro* (No. 7), which takes us down the broad *Via Nomentana*.

A word about the *Porta Pia*. The monument you see nearby commemorates the unhappy incident, during the struggle between the troops of Victor Emanuel II and Pope Pius IX, when the former troops entered Rome by a breach in the Aurelian Wall, between the *Porta Pia* and the *Porta Salaria*, on September 20, 1870.

We pass on our right the New Ministry of Public Works, the *Church of Corpus Domini* belonging to the Belgian Nuns, the new *Church of S. Giuseppe*, served by the Canons Regular of the Lateran, and shortly arrive at the

BASILICA OF S. AGNESE FUORI-LE-MURA

which is on the left side of the road, a little over a mile from the Porta Pia. This beautiful Church was built in 324 by Constantine, at the request of his daughter Constantia, in the grounds of the Villa belonging to the martyr's family; St. Agnes being buried, at that time, in the neighbouring Catacombs. It was rebuilt in the seventh and fifteenth centuries, but retains most of the ancient character. Pius IX redecorated it in thanksgiving for his escape, when he and his attendant Cardinals and staff fell through the floor of the house adjoining, on April 15, 1855, without sustaining bad injuries.

We pass through the Pius IX doorway, about fifty yards to the left of the Church, into a courtyard on the right of which is a room with a fresco by Domenico Tojetti portraying the incident just related. The next door on the right leads to a broad flight of marble steps which descend to the Church, the walls on either side are decorated with epitaphs from the adjoining cemetery. The interior is strikingly beautiful, and one feels an atmosphere of great devotion here. The Nave is divided from the aisles by sixteen lovely columns, above them a small range of columns support the roof and gallery. Four porphyry columns uphold the Baldacchino above the High Altar on which is an antique alabaster statue of St. Agnes, with head and hands of gilded bronze. Beneath the Altar is the *Shrine of St. Agnes*. In a side Chapel, on the right of the High Altar, is the *Shrine of St. Emerentiana*, her foster-sister. The vault of the Apse is decorated with lovely mosaics of the seventh century, representing the Saint, with the symbols of her martyrdom at her feet, between Popes Symmachus and Honorius I.

On St. Agnes' Feast Day (January 21) two little lambs are blessed at the Offertory of the Solemn Mass,

and are then carried to the Vatican to be presented to the Holy Father who consigns them to the Benedictine Nuns of S. Cecilia to rear them. When they are shorn their wool is spun by the Nuns to make the Palliums worn by Archbishops and the Bishops who enjoy the right of the Pallium. The Palliums are placed in the golden Coffers preserved in St. Peter's Confessio.

A portion of the Catacombs of St. Agnes is entered from the Left Aisle, it is not of great interest.

The part where St. Peter is said to have established his *Chair*, and from where he exercised his sacred office, is not open to visitors unless they are provided with a special permit signed by a Cardinal or Archbishop; the entry to that part is in the Vigna Leopardi nearby. It is known as *the Cemetery of Ostrianus*.

We mount the marble stairway again and find the custodian, who is usually in a room near the doorway of Pius IX, and request him to open the door into the

CHURCH OF S. COSTANZA

which is through a garden away to the left. Constantine built this circular edifice for a Baptistery and a Mausoleum for his daughters. Tradition says that his three daughters were buried here, but Constantia seems to be the only one that Rome commemorates. Alexander IV converted it into a Church, in the middle of the thirteenth century, and dedicated it to S. Costanza. The ring-vaulting is covered with mosaics of the time of Constantine, and are remarkably well preserved; those of the Cupola have disappeared but the designs have been saved. The magnificent porphyry Sarcophagus of S. Costanza which once stood here is now in the Vatican museum.

We will now return by Tram to the Porta Pia and mount Motor-bus *N.B.* (Porta Pia-P^{te}. Vittorio, E.) via S. Silvestro-P^{ze}. Navona.

We pass by S. Silvestro, cross the Corso, by the House of Parliament, down the Via della Scroffa, into the Via S. Agostino, and descend opposite the

CHURCH OF S. AGOSTINO (ST. AUGUSTINE)

This Church was erected in the end of the fifteenth century, though greatly altered in the middle of the eighteenth. The fine façade is constructed from travertine brought from the Colosseum. In the interior, against the entrance wall, on the right, is the 'Madonna del Parto,' one of the most highly venerated Madonnas in Rome. This magnificent statue, by the famous Jacopo Sansovino, is surrounded by votive offerings of all description, in return for the wonderful cures and help bestowed by our Lady following devotions at this Shrine. The richly decorated marble High Altar, designed by Bernini, bears the famous picture of the Blessed Virgin brought from Constantinople, when that City fell into the hands of the infidel. Underneath the Altar are the bodies of SS. Tryphonius, Respicius, and Nympha, martyrs. Under the Altar in the Chapel to the left of the High Altar lies *the body of St. Monica*, the beloved Mother of St. Augustine, translated here from Ostia where she died. To the right of the High Altar is the Chapel of St. Augustine, containing a splendid picture of St. Augustine between St. John the Baptist and St. Paul the Hermit, by Guercino; it is very dark and difficult to see well.

The pilasters of the Nave are embellished with frescoes of the Prophets—the third on the left, of Isaiah, is by Raphael. It is said that Raphael charged fifty crowns for the work, and that this was considered too high. The German, who ordered the fresco, complained to Michelangelo of the price, and the latter remarked 'that the prophet's knee alone was worth the price asked.'

You will notice a lovely little Baptismal font near the

centre entrance. Amongst other relics preserved in this Church are those of SS. Longinus, Nicholas of Tolentino, and Valentine. The Church belongs to the Austin Friars.

We now look out for a motor-bus of the same line we came here by and continue on to the Piazza Navona. On the right is the

CHURCH OF S. AGNESE

Built by order of Innocent X in the seventeenth century, on the site of a twelfth century Church which had replaced the original oratory erected near the place of St. Agnes's martyrdom. The Saint was confined in a prison (which you will see in the crypt), and then thrown into the fire which had been lighted in the Piazza (then called the Circus Agonalis). The fire only burnt the people near to it and left the Saint untouched. The executioner was then ordered to plunge a sword into her throat. Her body was secured and taken to the Via Nomentana, where we have just been. This gentle Saint, whose story you all must know so well, is revered most highly in the City as a patroness of purity.

The interior of the Church, in the form of a Greek Cross, is very rich in marbles and sculptures. The High Altar has four beautiful columns of Verde-antico, which formerly belonged to the Arch of Marcus Aurelius in the Corso.

Above the main entrance is the Monumental Tomb of Pope Innocent X, of the Pamfili family.

The four altars are very handsome: the one of the Blessed Sacrament has a statue of St. Sebastian; the opposite altar of St. Agnes has a fine statue of the Saint by Ferrata; the relief of S. Cecilia is by Raggi.

The door to the right of the Chapel of St. Agnes admits to the stairway down to the vaulted chambers said to be the house of infamy where the Saint was

exposed to outrages before her martyrdom ; also to her prison.

We return to the Piazza Navona. This Piazza occupies the site of the Circus Agonalis, of Domitian, which could seat over thirty thousand spectators. The centre fountain is the work of Bernini ; it supports an ancient Obelisk. The figures represent the rivers Danube, Nile, Ganges and Rio della Plate. The story goes that Bernini veiled the face of the Nile that he might not be shocked by the façade of the Church of S. Agnese which Borromini had added to the work of Rainaldi. Bernini also designed the Fountain at the far end, called Il Moro ; a fine statue of a Triton stands in the centre. We pass by the immense Palazzo Pamfili (left of Church) built for Innocent X by Rainaldi, and at the end of the Piazza turn direct to the right. At the farthest corner of the Palazzo Braschi is the famous *statue of Pasquino*. The pedestal of this mutilated object used to be covered with biting criticisms of passing events, usually in dialogue with another figure which stood at the foot of the Capitol, and is now in the courtyard of the Capitoline Museum, called Marforio.

Turn left and enter the Corso Vittorio Emanuele. Turn to your right up the Corso.

The enormous building on the other side of the street is the *Palace of the Cancelleria*, belonging to the Vatican, used for transacting business of the Holy See and meetings of Sacred Congregations.

The Basilica of S. Lorenzo in Damaso forms a part of the Palace, but we must leave this and get on to the

CHIESA NUOVA (S. MARIA IN VALLICELLA)

which is on the right of the Piazza della Chiesa Nuova.

Pope Gregory XIII bestowed the ancient Church of Our Lady in Vallicella on St. Philip Neri in 1575 ; it was at once enlarged into the present great Oratory,

which has been served ever since by the Oratorians founded by St. Philip Neri. The Rule was not officially constituted till seventeen years after the Saint's death.

The interior is richly decorated, and Pietro da Corona has shown his skill in the vault and cupola.

Four columns, of *pietra santa*, adorn the High Altar, beneath which are the remains of *SS. Papias and Maurus*, martyrs. Rubens painted the lovely pictures of the Altar. On the left of the Sanctuary is the gorgeous Chapel of St. Philip Neri. Under the Altar in a lovely Shrine, rich in lapis lazuli and gold, lies the *body of St. Philip Neri*, the Saint so beloved in England and in all Christian countries.

Above the Altar is a mosaic copy of Guido Reni's picture of the Saint; the original is in the Presbytery. Many precious relics of the Saint are preserved in his room and private chapel, which may be visited by applying to the Sacristan.

The splendid 'Presentation in the Temple,' in the left Transept, is by Barocci.

The first Chapel on the right contains a fine Crucifixion by Scipione Cätani. In the Sacristy is a grand statue of St. Philip by Algardi.

Amongst other precious relics preserved in this Church are the heads of *SS. Nereus and Achilleus*. The two Saints suffered martyrdom at Terracina, in the persecution of Domitian: their bodies repose beneath the pavement of the Church of *SS. Nereo ed Achilleo*, near the Baths of Caracalla.

It is too late to see any more Churches this morning and so we will take a motor-bus marked M.B. (*P^{za} Indipendenza—P^{za} S. Pietro*) and go as far as the *Piazza Venezia*. Let us make our way round to the friendly little *Trattoria* whose proprietor will soon begin to look upon us as established clients. Walk right through the new *Via dell' Impero* to the Colosseum.

AFTERNOON

After luncheon walk round the Colosseum and up to the entrance to the Forum Romanum (Arco di Tito). Outside the gate you will see a path leading up the side of Palatine Hill. On the top formerly stood the beautiful *Gardens of Adonis*, laid out by Domitian. All that remains of them now is a small wild uncared-for garden, possessing magnificent views of the Colosseum and hills in the background. Ring the electric bell on the left of the Gateway which has the faded fresco of St. Sebastian above it. This is *the spot where St. Sebastian suffered martyrdom*, where he was bound to a tree and pierced with arrows. There is a small Church in the grounds dedicated to the Saint called the

CHURCH OF S. SEBASTIANO (OR S. MARIA IN PALLARA)

It contains some interesting frescoes and inscriptions.

Continuing up the pathway, you come to a 'Via Crucis' leading to what was formerly a large monastery of the Franciscan Friars: they are only allowed a few rooms now, and only ten Religious were staying there when last I went up in 1932. The little

CHURCH OF S. BONAVENTURA

is rather pathetic and looks starved, but it possesses a most devotional atmosphere. It was here that *St. Leonard of Port Maurice* entered the Franciscan Order in 1697. He died in this monastery and *his body lies beneath the High Altar*. Beneath the side altars rest the bodies of Beati Bonaventura and SS. Flavian and Columba, martyrs. The Church will probably be closed at this time of day, but one of the brothers is generally to be found to open it.

Descend to the lower level and take the Circolare Destra to the Via Arenula (beyond the island in the

Tiber). Here you will find a tram (No. 31) which crosses the Ponte Garibaldi and takes you out to the Porta San Pancrazio. We mount the Janiculum Hill and pass the well-laid-out grounds on the right, through which runs the Passeggiata Margherita: on the highest point of the Passeggiata is the splendid monument of Garibaldi, and further on that of his wife Anita. The view from the Terrace overlooking Rome is very lovely: we shall be visiting this part on the afternoon of the ninth day. From the Porto Pancrazio an omnibus will take us on to the Basilica of S. Pancrazio. We pass, on the right, the Villa Vascello, the scene of so much fighting in the middle of the nineteenth century, and further on the grounds of the Villa Doria-Pamfili, the most lovely of the Roman villas.

Soon on the right we come to the Gateway of the grounds of the *Basilica of S. Pancrazio*.

Of the ancient Church, which was built soon after the Saint's martyrdom, there are practically no remains—it is said that four columns in the Sanctuary stood in the old Basilica. In 1798 the Church was plundered and desecrated by the French, and again in 1849 by the Mazzinians and Garibaldians. All the ashes and relics from the monuments were scattered and the altars overthrown. It is presumed that they have some of the *relics of the martyr S. Pancratius (St. Pancras) under the High Altar*.

On the Chapel walls, right of High Altar, are very interesting modern paintings, on canvas, of incidents in the life of St. Pancras, by a Frenchman Lehoux, also a Nativity over the door leading into a Museum. The Church is served by the Carmelites. The *head of St. Pancras* is preserved at S. Giovanni Laterano, as before mentioned.

Take the motor-bus back to the Porta S. Pancrazio (it passes fairly often as it only plies between the Porta and a village about two miles from the Basilica).

Then take the tram again and descend just before you get to the Ponte Garibaldi, in front of the

CHURCH OF S. CRISOGONO (ST. CHRYSOGONUS)

It is said that the original Church dates back to Constantine. It has been rebuilt and restored many times, and the present Church is mostly of the seventeenth century. The nave is separated from the aisles by twenty-two granite columns, and the chancel arch is supported by two magnificent columns of porphyry. Four yellow alabaster columns uphold the graceful baldacchino over the High Altar. On the ceiling of the nave is a copy of Guercino's 'Triumph of St. Chrysogonus.' This Saint suffered martyrdom in the Diocletian persecutions: he was beheaded and his body was cast into the sea. The pavement is Cosmatesque and said to be one of the finest ever laid down. In the middle of the left aisle is the *tomb of Venerable Anna Maria Taigi* who died in Rome in 1857: the cause of her beatification is proceeding. Amongst the relics preserved in this Church are: a portion of the True Cross, fragments of our Lord's tomb, relics of SS. Sabina, Laurence, and Modestus, and the head of St. Chrysogonus (it is presumed). The Church is served by Trinitarians. Stephen Langton, Archbishop of Canterbury in the days of King John, was Titular Cardinal of this Church.

Walk down to the Tiber, turn to the right, and continue on till you get to the bridge which crosses to the island, then turn right again into a small Piazza where, right opposite, is the little

CHURCH OF S. BENEDETTO IN PISCINULA

This Church was built on the site of the house where *St. Benedict* lived as a boy before his retreat to Subiaco. Ring the bell near the door and persuade the Custodian to let you in. The Church is in such

a dilapidated condition, held up by beams in different directions, that it is considered unsafe to walk about in it. To the left of the entrance is shown the Chapel where St. Benedict used to pray and meditate, also the room in which he studied. The Cosmatesque pavement must have been very fine at one time.

Return to the river and walk along till you get to the *Ponte Rotto*, the fragment of the ancient Pons Æmilius, which dates back to 180 B.C., then turn up to your right into the *Via dei Vascellari*. A short way up on the right is the Palazzo Ponziano, once a splendid Palace, but now a very ordinary plain-looking house. This was the home of *S. Francesca Romana* (St. Frances of Rome), and here she died. Nearly opposite the Palace a narrow lane leads down to a small Church attached to a Hospital and Refuge served by the Sisters of Charity, the *Church of S. Maria in Cappella*. St. Frances used to ministrante here and wrought many miracles by the laying on of her hands. You will probably see a great many very old and decrepit men and women seated in the Church if it is near Benediction time. Do not stay for more than a minute as the time is getting along and we have two more very important Churches to visit. Return up the lane and continue along the street till you get to the Piazza in front of the

CHURCH OF S. CECILIA

We pass through a courtyard in which you will see a most interesting specimen of a Roman Vase called *Cantharus* (or phiala), used in early Christian Churches as the fountain of ablutions.

S. Cecilia suffered martyrdom in A.D. 230, and her dying wish was that her house should be converted into a Church. Pope Urban I, who had deposited her body in a cypress coffin and laid it in the Catacombs of St. Callixtus, immediately started to fulfil her wish.

Paschal I rebuilt the Church in 821, and tried unsuccessfully to find the Saint's body to bring there. It is said that he was rewarded by a vision of S. Cecilia herself, who told him exactly where her body lay. He found the coffin, and in it the body was incorrupt and as fresh as if she had only just been buried. It was placed in a marble sarcophagus and deposited in a vault beneath the High Altar of her Church. In 1599 Cardinal Sfondrati rebuilt and reduced the Church to its present form. He discovered the sarcophagus with the coffin inside: on opening it he found the body incorrupt, clothed in the robes, stained with blood, that she died in. Stefano Maderno executed the beautiful marble statue which you see under the High Altar: it shows the Saint precisely as they found her in the coffin.

Pope Clement VIII has left papers affirming that he saw the body, and that he allowed it to be exposed for veneration for several weeks. It is said that all Rome flocked to pay respects to the Virgin-martyr. The High Altar is covered by a lovely Gothic canopy, supported by four columns of Bianco-Nero marble, and is the work of Arnolfo di Cambio. We descend to the crypt by a stairway out of the end chapel in the right aisle. Thirty-three years ago Cardinal Rampolla enlarged the crypt, richly decorated it with rare marbles and mosaics, and built the splendid shrine you now see. The Saint's body was moved to its new resting-place, also the bodies of her spouse, St. Valerian, and his brother, St. Tiburtius, who were both converts and suffered martyrdom.

You must be well acquainted with the story of the Apparition of the Angel with S. Cecilia, witnessed by St. Valerian.

Domenichino has painted a lovely picture of the Angel with the two Saints, which you will see presently in the Chapel where S. Cecilia was martyred.

The body of St. Maximus is also entombed here, likewise a part of the body of St. Lucius. A passage leads from the crypt to the excavations made by Cardinal Rampolla, which include parts of two houses, one or both probably belonging to S. Cecilia. Ascend to the Church again. Lovely is the new memorial Chapel to Cardinal Rampolla, who is buried here. The mosaics in the Tribune are of the ninth century : either side of our Divine Lord are SS. Peter, Paul, Cecilia, Valerian, and Paschal I.

We now go to the second Chapel in the right aisle.

This was the bathroom, with the original pipes for conveying steam from the boiler. S. Cecilia was shut up here and the heat laid fiercely on in order to suffocate her with the fumes. On opening the room she was found to be alive : the prefect gave orders that she was to be beheaded immediately. She survived the third blow of the axe—Roman Law forbade more than three blows—and she remained alive for three days.

So sweetly and patiently did she endure her suffering that, it is said, a great many pagans were converted to Christianity. The marble slab on the Altar is the very one on which she received the blows of the axe.

Guido Reni has portrayed the Martyrdom of the Saint in a fine picture above this Altar. Opposite you will see the picture by Domenichino that I have already mentioned. The two children of St. Frances of Rome (Ponziani family) are buried in the Sacristy, which was formerly the Ponziani Chapel, the Saint herself being buried in the Church of S. Francesca Romana. Near the entrance to the Church is the tomb of Cardinal Adam of Hertford, Administrator of the London diocese, who died in 1398.

We must now make our way back to the Church of S. Chrisogono, then take the Via Lungaretta, a long straight but narrow street on the right of the Church.

Continue along it for about four minutes until you come to a Piazza, on your left, with a handsome fountain in the centre. Here is the venerable

CHURCH OF S. MARIA IN TRASTEVERE

The original oratory was built by St. Callixtus I about A.D. 220. After several times being rebuilt and restored it attained its present magnificent form in the twelfth century. The façade is covered with twelfth-century mosaics with modern additions, given by Pius IX, who considerably renovated and embellished the Church. The interior is most impressing and very gorgeous. The nave is divided from the aisles by twenty-two splendid granite columns which support a very richly decorated architrave.

Four porphyry columns uphold the baldacchino above the handsome High Altar. Beneath the High Altar are the *bodies of three Popes, SS. Callixtus I, Cornelius, Julius; and of St. Calepodius, priest and martyr, and St. Quirinus.* Pius IX erected the Monument over the *tomb of Pope Innocent II* in the centre of the left aisle, the Pope who ordered the glorious mosaics of the Tribune. Another series of seven mosaics, below the above mentioned, represent scenes from the life of the Blessed Virgin. In the centre of the Apse stands an ancient marble throne. In front of the Sanctuary is a spot marked 'Fons Olei,' where a miraculous oil spring burst from the ground and flowed for a whole day (on the Christmas Eve) three years before our Lord's birth, in the third year of the reign of Augustus.

At the end of the left aisle is an Altar with a lovely Gothic canopy, erected by Cardinal Philippe d'Alençon, nephew of Charles de Valois, on either side of which are tombs of two Cardinals. In the Chapel, opening from the end of the aisle, is an interesting picture of the Council of Trent.

At the end of the right aisle is the Chapel of Our Lady di Strada Cupa (Dark Way), designed by Domenichino, though the only portion of the fresco actually painted by him is the Child distributing flowers. Henry, Cardinal-Duke of York, son of the 'Old Pretender,' restored and completed the decorations of this Chapel. The Church has a magnificent Cosmatesque pavement, rich in colour. Domenichino painted the beautiful 'Assumption of our Lady' in the splendidly decorated ceiling. Amongst a very large collection of relics preserved here are: an arm of St. Peter; a relic of St. Joachim; relics of St. Anne; fragments of the Stable, the Crib, the Table of the Last Supper, the Pillar of Flagellation, and the True Cross; bones of St. Paul; relics of SS. Andrew, James the Greater, Thomas, Philip, Bartholomew, James-the-Less, Matthew, and Barnabas; relics of SS. Stephen, Laurence, and hundreds of others.

In a niche near the end of the right aisle (near entrance) is preserved the stone said to have been attached to St. Callixtus when he was thrown into the Well; also three other martyr-stones.

When you return to the Piazza you will see a Church on your right, this is the

CHURCH OF S. CALLISTO

built on the site of his martyrdom—it encloses the Well down which his mangled remains were thrown. The Church is always closed, and permission must be obtained from a Cardinal, or Archbishop, to visit it.

This ends the Seventh Day.

A motor-bus, No. 130, will take you from this Piazza to the Corso Vittorio Emanuele and on to the Piazza Colonna (Corso Umberto 1^o.) You know your way home from that locality.

EIGHTH DAY

MORNING

The Forum Boarium
with its ancient
Temples

- 29..S. Giorgio in Velabro
- 31..S. Maria in Cosmedin
- 30..S. Anastasia
- 32..S. Sabina
- 33..S. Alessio
- 34..S. Maria Aventina
- 35..Abbey of S. Anselmo
- 36..S. Prisca

AFTERNOON

Museo Capitolino
Palace of the Conservatori

- 66..S. Maria in Araceli
- Mamertine Prison
- 67..S. Pietro in Carcere
- S. Giuseppe di Falegnami
- 68..S. Martina in Foro

THIS morning we want to get to the Piazza Bocca della Verità, a short way from the Piazza Montanara—you can either take the Circolare Sinestra (or Destra), or only take the Sinestra as far as the Piazzale Flaminio (Porta del Popolo) and get the motor-bus marked *F.R.* (P^zle. Flaminio-P^{za}. Bocca della Verità), or else take *S.T.* (Piazza Fiume-P^{te}. Garibaldi) from the Via Vittorio Veneto to the Piazza Venezia (a little way down the right side of the Via Plebiscito), and catch the *F.R.* motor-bus there.

This district marks the site of the ancient meat-market, *Forum Boarium*. The Circular Temple of the *Mater Matuta*, Goddess of Dawn, was at one time turned into a Chapel and dedicated to *S. Maria del Sole*, but it is no longer used as such. It dates from the second century. To the left is the *Temple of Fortune* (*Fortuna Virilis*), the most perfect pre-Augustan temple remaining in Rome, said to have been built by Servius

Tullius about 557 B.C. It was converted into a Church in the tenth century and dedicated to our Lady, later it was dedicated to St. Mary of Egypt.

In this neighbourhood was the Chief Port of the Tiber, and the river-side was covered by wharves for landing wheat and various kinds of merchandise, with dockyards and enormous storehouses.

We will now make our way to the little Piazza in the left far corner where stands the

CHURCH OF S. GIORGIO IN VELABRO (ST. GEORGE IN VELABRUM)

In the seventh century St. Leo II restored this ancient Church which had fallen into a state of decay, and dedicated it to St. Sebastian. Pope Zachary added St. George as joint-Patron, and soon the Church began to be known merely as S. Giorgio. St. George, the soldier martyr of Cappadocia, is most popularly known through the legend of his encounter with the dragon in Libya. During the Crusades his cult became widespread, and he became the patron of the Order of the Garter. He is said to have suffered martyrdom under Diocletian about A.D. 303. The Interior of the Church, which has preserved its primitive basilica form, is in a very neglected condition—the damp site has caused so much trouble. The High Altar is surmounted by a marble baldacchino with an ancient Greek picture let into its front. Beneath the High Altar is the Confession, containing *the Head of St. George, his spear and a fragment of his banner.*

The famous frescoes by Giotto, which once embellished the Apse, have entirely disappeared, the present ones are badly injured and gradually fading away. The mosaic pavement of the Apse is of seventh century workmanship. Near the portico, outside to the left, is a very graceful little Arch erected in A.D. 204 in honour of Septimius Severus, his wife, Julia Domna,

and his two sons, Caracalla and Geta, by the silver-smiths who had their shops in the Forum Boarium. The bas-reliefs represent sacrificial rites.

The Arch with the four equal sides, and with arches opening to the four points of the Compass, is called the *Arch of Janus*; it is of third century construction. The forty-eight niches were intended for statues. We cross over to the Piazza Bocca della Verità. Notice the graceful fountain. On the left is the

CHURCH OF S. MARIA IN COSMEDIN

This is one of the most beautiful remains of mediæval Rome. The graceful and very striking belfry is of the thirteenth century. To the left of the porch is a large Stone Mask known as the '*Bocca della Verità*,' it was believed that if a witness placed his hand in the mouth it would bite him if he had committed perjury. The Church is said to have been built on the site of a Temple of Ceres. Adrian I greatly enlarged it in the eighth century, but most of the old portions that we now see are due to the restoration by Callixtus II in the twelfth century. The interior is most impressive and simple, and gives one a perfect idea of an early mediæval Church. The Choir is raised as at S. Clemente. The High Altar is covered by a very lovely marble Gothic Canopy, inlaid with mosaic—the work of Deodatus Cosimati in the twelfth century—supported by four columns of red Egyptian granite. Below the High Altar lie the remains of *SS. Hilarius and Coronatus, martyrs, and St. Cyrilla, virgin, and martyr.*

A highly venerated picture of the *Madonna*, said to be one of the most beautiful sacred pictures in Rome, is in the newly restored Chapel of the Assumption.

The picture is said to have been brought from Constantinople by Greek refugees, to save it from the Iconoclasts in the time of Leo the Isaurian (716-741).

The ambones and balustrade of the Schola Cantorum are perfect gems of twelfth century workmanship.

The Cosmatesque pavement is a splendid specimen, and is also of the twelfth century.

During recent restorations, fragments of frescoes have been discovered under the white plaster which disfigures the walls of the Nave. In early days the walls were covered with splendid frescoes.

In the Apse there is a very fine marble Episcopal Chair inlaid with mosaics.

The crypt contains the remains of many saints and martyrs transferred there from the Catacombs.

Adjoining the Church are the rooms of St. John Baptist de Rossi, the Apostle of the Roman poor, containing many interesting relics of the Saint. He was a Canon of this Church, and resided in these rooms for nine years.

The Tramway circles round to the right of the Church but we make a short cut to the left and meet it again at the beginning of the *Circus Maximus*. This Circus was the most extensive monument of Rome and was used chiefly for the chariot-races and the Games. It is said that the seating capacity was 350,000 persons.

In a small Piazza on the left, at the corner of the Via S. Teodoro and the Circus, and at the foot of the Palatine, stands the

CHURCH OF S. ANASTASIA

This Church is usually closed and we must try and find the Custodian by ringing the bell in the right hand corner. The original Church was built in the fourth century and was said to have been a large edifice. Urban VIII reduced it to its present form in the seventeenth century; in 1722 Cardinal Dacunha entirely modernised it.

Beneath the High Altar is the *Shrine of S. Anastasia*,

with a beautiful statue, by Ferrata, of the Saint reclining on a faggot. The great treasures of the Church are contained in a reliquary kept above the privileged Altar of the Chapel at the end of the left aisle. The reliquary is divided into two parts: in the upper is '*the Veil of our Lady*,' in the lower a '*portion of the Mantle of St. Joseph*.' It is said that St. Jerome brought them from Palestine. Above the Altar, in the corresponding Chapel of the Right aisle, is a Reliquary Case containing many precious relics, including an ancient Chalice used by S. Jerome.

Till the Papal Court was transferred to Avignon the Popes used to be borne here with great ceremony, to celebrate the second Mass on Christmas mornings (the first being at St. Maria Maggiore and the third at St. Peter's). Christmas Day was the anniversary of St. Anastasia's martyrdom. They were also borne here on Ash Wednesday, to distribute ashes in this Church, and then walk in procession with the Cardinals, prelates and Clergy of Rome, from S. Anastasia to S. Sabina, to open the Lenten Stations.

The Lenten Station for this Church is the 7th, the first Tuesday in Lent.

We will now cross to the tramlines again and follow them till they turn to the right into the Via della Greca, then we continue up the slope of the Via di S. Sabina; the road used by the Popes in the Ash Wednesday processions, by St. Peter on his way to the home of Aquila and Priscilla, by St. Dominic when he resided at S. Sabina, and by so many other great Saints.

Before arriving at S. Sabina, you will notice on your right some public gardens, recently opened, formerly a part of the Savelli estate which was given by Pope Honorius III to St. Dominic for his Monastery. The view from the terrace at the end is very lovely.

We are now on the Aventine Hill: the most picturesque of the hills of Rome. On our right is the

CHURCH OF S. SABINA

S. Sabina was a noble lady who lived, in the early part of the second century, in a magnificent mansion on the crest of the Aventine Hill. She was converted to Christianity by her Christian maid, and suffered martyrdom in A.D. 114. This magnificent Church is built on the site of her mansion and that of an Oratory which first marked the place of her martyrdom. In the thirteenth century Pope Honorius III built a large palace, adjoining the Church, for a Pontifical residence. Later he made it over to St. Dominic, who turned it into a Monastery. To enter you must ring the bell on the door to the left, and you are admitted into the ancient portico. A Dominican Sacristan will show you round. Notice the magnificent carving in the panels of the great West door: carved in cypress wood in the fifth century.

The Shrine below the High Altar contains *the relics of S. Sabina, St. Seraphia (her maid), St. Alexander I, Pope and Martyr, and SS. Eventius and Theodulus, priests and martyrs.* In the centre of the Nave, on the pavement, is a monument to Fra Munio di Zamora, eighth General of the Dominicans, who died in 1300.

In the left Aisle, opposite the Chapel of the Blessed Sacrament, is the Chapel of 'Our Lady of the Rosary' with a glorious painting by Sassoferato.

The true Rosaries, known as the 'Thorn of Christ,' are sold only at this Church, in a room off the portico. The beads are taken from the fruit of the plant called 'Spina Christi.' Enclosed in the Cross is a small piece of the wood of the Orange Tree which, a pious tradition says, was planted by St. Dominic in the garden of the Cloister. You are allowed into the Cloister and will find the tree in the right hand corner. The rosaries when sold are blessed and enriched with

the Indulgences of the Rosary Confraternity, with those called 'des Pères Croisiers,' with the Papal Indulgences, and of St. Brigida. To the Crucifix are attached the Indulgences for a happy death, and those of the Via Crucis for sick who cannot practise this devotion otherwise.

To the left of the great carved door, a flight of stairs leads up to the cell of St. Dominic. This is indeed a hallowed spot as it was in this very room that St. Francis of Assisi used to come to talk with St. Dominic. Another flight leads up to the room in which St. Pius V lived as a Dominican friar. You will see the Crucifix before which he used to pray. It is said that once when St. Pius V bent to kiss the Crucifix it withdrew of its own accord: it had been poisoned, and a kiss would have resulted in his death. Above the Altar is a painting of the Saint with the Crucifix. His relics are in reliquaries on either side of the Altar, his body is venerated at S. Maria Maggiore. S. Sabina is rich in memories of St. Dominic.

St. Thomas Aquinas came to this Monastery, at the age of seventeen, to prepare for his religious vocation.

Ash Wednesday, the first Lenten Station, is assigned to S. Sabina.

A short distance further on we come to the

CHURCH OF S. ALESSIO (ST. ALEXIUS)

This ancient Church was built by a rich lady called Aglaë in honour of the martyr St. Boniface, in the beginning of the fourth century. In the tenth century the name of St. Alexius was added, and it is now dedicated to SS. Alexius and Boniface. Honorius III rebuilt the Church in the early part of the thirteenth century: later, in the middle of the eighteenth century, it was modernized by Cardinal Quirini. We pass through a courtyard: in the portico is a statue

of Benedict XIII. The West door has a very lovely mosaic border. The High Altar is covered by a baldacchino supported by four columns of Verde Antico. Beneath the Altar lie the bodies of SS. *Alexius* and *Boniface*. The lovely Tabernacle, the work of Jacobus Cosmati, was the gift of Charles IV of Spain. On either side of the High Altar are steps leading down to the Crypt, which is a part of the early Church, and here you will see a most interesting marble episcopal throne—it is said that this spot was a secret meeting-place of the Pope and the faithful during the days of persecution. The pillar under the Altar is said to be the one to which *St. Sebastian* was bound when he suffered martyrdom.

Returning to the Church, we go to the foot of the left aisle: the Altar of this Chapel is over the ancient Well of the house of Euphemia, the father of St. *Alexius*, whose house adjoined the Church built by Aglaë. Here is preserved the *wooden stair* under which St. *Alexius* is said to have died. Above the Altar of the Chapel of our Lady, in the right aisle, is the miraculous picture of the Blessed Virgin brought from Edessa by Abbot Sergius in the tenth century. St. *Alexius* is said to have fled from his parents' house on the night of his Nuptials and lived in the East for seventeen years. Whilst in Edessa, praying before this picture of our Lady, it is said that the Blessed Virgin spoke to him and advised him to return to Rome. He did so, in the garb of a beggar, and lived like that till he died. He was never recognised by his parents, and slept beneath the wooden stairs of the house till he died.

Amongst other relics preserved in this Church are: relics of St. Thomas of Canterbury; relics of SS. Sebastian, Anastasia, Nereus, and Achilleus; body of Aglaë. The Church is served by the Somaschi Fathers.

Attached to the Church is an Institution for the Blind.

We next come to the

CHURCH OF S. MARIA AVENTINA

This Church belongs to the Knights of Malta, and stands in a Garden which is beautifully kept. We cannot enter without a special permit, except on Saturday mornings. There is nothing very interesting to see in the Church, with the exception of the tombs of the Knights and an ancient picture of the Madonna. What is of interest is the *keyhole*. Look through the keyhole of the Garden doorway and you will get a very beautiful little view of the Dome of St. Peter's, framed in a green arch of clipped box. Opposite is the entrance to the

ABBAY OF S. ANSELMO

This splendid great building was erected by Leo XIII as an international college and university for Benedictine students. The Church belonging to it is beautifully built: it consists of an Upper and Lower Church. The Upper one is where the principal services are held. The singing of the students at High Mass and Benediction is generally very lovely. In the Lower Church there are sixteen altars at right-angles to the walls.

The Abbot of S. Anselmo is the Primate of the whole Benedictine Order.

Nearly opposite the entrance to S. Alessio is the Via di S. Prisca (down which the motor-bus goes) and in a few minutes you come to a Piazza away to the left; on the left you will see the

CHURCH OF S. PRISCA

This Church is built on the site of the Saint's family, who evidently lived next door to Aquila and

Priscilla, the Jewish converts of St. Peter. It is said that Pope St. Eutichius brought the body of S. Prisca to be buried here in A.D. 280, and dedicated the Church in her honour. The Church suffered very badly during the French occupation of Rome in 1798, and was not restored till the latter part of the last century. Under the High Altar are *the remains of S. Prisca*, who is said to have been baptized by St. Peter in this spot. It is said that St. Peter commenced his sacred ministry in the house of Aquila and Priscilla with whom he lodged. Excavations have discovered parts of the houses belonging to the two families. In the Crypt is a baptismal font, but it is doubtful as to whether it has any reference to St. Peter: though tradition has it that SS. Prisca, Aquila, Priscilla and many other neophytes were baptized in this place.

The fourteen ancient granite columns were encased in stucco pilasters in 1600, probably to increase their solidity. The 'Baptism of S. Prisca,' is by Passignani. The Church is served by the Friars Minor.

On the other crest of the Aventine is the *Church of S. Saba*: it is being renovated and you will not be able to get inside it. In its vicinity were the gardens of St. Sylvia, mother of St. Gregory the Great: it was from here she used to send him a daily supply of vegetables.

Descend the hill (towards S. Saba) and take the Tram, going to the left, to the Colosseum.

The Circular Sinistra will take you home, unless you decide to lunch in the open. Our afternoon programme commences at the Piazza Venezia, quite near here, but you have time to go back for luncheon if you prefer to do so.

AFTERNOON

Take the omnibus to the Piazza Venezia, you know the way by now. We pass round to the right of the

Monument and continue on to the foot of the *Capitol*. Although this hill is the smallest of the Roman hills, it was really the most important in early days. We ascend the steps to the *Piazza del Campidoglio*. To the left a steep flight of steps leads up to the Church of *S. Maria in Aracœli*. On your left you will notice a small bronze statue of *Rienzi*: it was down some ancient steps in this neighbourhood that he fled, dressed as a buffoon, in his last hours on earth. In the small garden, just above the statue, are kept wolves to commemorate the nursing of *Romulus* and *Remus*, and an eagle, a symbol of the soaring glory of Rome.

At the top of the steps are colossal statues of *Castor* and *Pollux*, trophies of Imperial days, statues of *Constantine* and his son *Constantine II*, and two ancient *Millaria* (which marked the first and seventh miles of the *Appian Way*). In the centre of the *Piazza* is the equestrian *Statue of Marcus Aurelius*, said to be the most perfect of ancient metal statues extant. *Michelangelo* designed the pedestal on which it stands.

The edifice at the end of the *Piazza*, overlooking the *Forum Romanum*, is the *Palace of the Senators*: it is erected over the *Tabularium*, which used to be the *Public Record Office*. The splendid *Tower of the Capitol* contains, amongst other bells, the famous *Le Paterina*, captured from *Viterbo* during the Wars of the Middle Ages. It is only rung to announce the death of a sovereign, or on some very important State occasion. On the left is the

MUSEO CAPITOLINO

No charge is made for entrance to these two Museums. Opposite the entrance is *Marforio*, the river god, who was the gossip-companion of *Pasquino* (near the *Piazza Navona*). You will not want to do this Museum thoroughly as you will have such a mass of Sculpture to digest to-morrow at the Vatican. I

will mention the most important and well-known pieces.

Turn to the right and then to the left up the stairway. Opposite the top of the stairs is the *Hall of the Dying Gaul*. In the centre is the famous statue of the Gladiator so well known all over the world. Other statues in this room are: The Faun of Praxiteles, from Hadrian's Villa—readers of Hawthorne's *Marble Faun* will be interested in seeing this.

The Antinous of the Capitol—from Hadrian's Villa. Statuette of a little girl, clasping a bird and beating off a snake.

Heads of Dionysius and Alexander the Great.

Statue of Juno.

Apollo with his lyre.

Turn right, into the *Hall of the Faun*.

In the centre is the grotesque Infant Hercules, in green basalt.

Pass through to the large *Saloon*.

In the centre is the famous Faun of rosso-antico, on either side are Centaurs in bigio-morato marble.

Through to the *Hall of Illustrious Men* with busts of philosophers, statesmen, etc.

Hall of the Emperors.

Collection of portrait-busts of Emperors and their relatives.

We pass into the Corridor. The centre cabinet on the left contains the *Venus of the Capitol*, one of the most beautiful statues extant. It is said to date from the first century B.C.

We will now descend the stairs: on leaving the building cross the Piazza to the

PALACE OF THE CONSERVATORI

The Halls of the Conservators consist of nine rooms.

Room 1. Frescoes of scenes from early Roman history. Statue of Urban VIII by Bernini: Innocent X by Algardi.

Room 2. Incidents in Roman republican history. Modern statues of Roman Generals.

Room 3. Scenes from the Wars with the Cimbri. The celebrated 'Boy with the Thorn.'

Room 4. Here is one of the most popular of the ancient Roman bronzes, 'The Bronze Wolf of the Capitol.'

Room 5. Two bronze ducks.

Room 6. Frieze representing the Triumph of Scipio Africanus. Tapestries woven in Rome.

Room 7. Frescoes representing scenes from the Punic War.

Room 8. Scenes from the life of Hannibal.

Room 9. The Chapel of the Capitol. The fresco of 'Our Lady with the Holy Child' is very lovely.

You should now stroll through the many rooms which have recently been renovated and filled with sculpture, collections of bronzes, glasses, Etruscan vases, etc. You will come to a terrace from which you obtain interesting views of the City. Away to the south-east corner of this hill (to the left) is supposed to be the site of the Tarpeian Rock made famous by Virgil and other great poets. On the upper floor is a Picture Gallery. I would advise a visit to it if only to see Guercino's glorious 'Burial of S. Petronilla' in the third room.

Return to the Campidoglio Piazza. Between the opposite Museum and the Palace of the Senators is a new way to the side-door of the

CHURCH OF S. MARIA IN ARACELI

Augustus is said to have had a vision of the Infant Christ, and interpreting this vision the Tiburtine Sibyl foretold the Coming of our Lord. To commemorate this incident the Emperor built an altar : it is said to be in this Church. It is thought that the first Church here was erected in the sixth century and consecrated by Gregory the Great under the title of S. Maria in Capitolio. It is certain that it went through many different periods of rebuilding and restoring. Tradition supposes it to occupy the site of the Arx, the citadel of ancient Rome. The interior is very beautiful and impressive : it has been thoroughly renovated only about thirty years ago. Before looking round we will find the Sacristan and ask him to let us visit the *Santissimo Bambino*. The Bambino is a small image of the Holy Child carved by a Franciscan, at Jerusalem, out of wood from the Mount of Olives. It is clothed in magnificent apparel and sparkles with jewels. According to popular belief it is endowed with miraculous powers in curing the sick, and many cures are said to have been wrought by it. The precious stones in his Crown are votive offerings. At Christmas, the Bambino lies in the Crib, and throughout the Octave is visited by thousands of young children of all ages.

In the left Transept is a Temple-chapel, dedicated to S. Helena, containing the supposed original altar erected by Augustus : S. Helena is buried beneath the Altar. We will now go down to the first Chapel, in the right of the west door, dedicated to S. Bernardino of Siena. The exquisite frescoes are the work of Pinturicchio in honour of the Saint's canonization in 1450 : they portray scenes from his life—his Vision of our Lord and his death and burial. The Saint's relics are in the Franciscan Church in Aquila. In the Chapel

of the Crucifix (fourth of the right aisle) is buried the Lady Vannozza, the great friend of St. Frances of Rome. At the end of the Nave, opposite the Sanctuary, are mediæval ambones for the Epistle and Gospel, the work of Lorenzo Cosmati and his son Jacopo. In the right transept are tombs of the Savelli family—the one on the left is that of Luca and Pandolfo Savelli, father and brother of Honorius IV: on the right, the tomb of the mother of Honorius IV. The beautiful floor of the Nave is rich in marbles and porphyry. The gilded ceiling was given by the Senate as a thanksgiving offering to our Lady for the Victory of Lepanto. The Church is served by the Friars Minor: it is their Head Church in Rome.

We leave the Church by the side entrance and descend the steps which lead to the head of the Forum Romanum. From here we get a splendid view of the ruins and the Palatine Hill.

On our left is the *Mamertine Prison*. Ring the bell, if the Custodian is not near the entrance.

The Prison consists of two dungeons. The upper one is now converted into a Chapel dedicated to St. Peter and St. Paul. We descend to it by a modern staircase: formerly prisoners were dropped into it. A hole in the centre shows where prisoners were let down into the lower dungeon: nowadays we can descend by a stairway against the left wall. It was in this lower dungeon that St. Peter and St. Paul were chained to the wall for so many months during the persecution of Nero. It is here that the gaolers Processus and Martinianus, and the Apostles' fellow prisoners, were converted and baptized. There being no water for baptizing, a spring broke through the flooring in answer to St. Peter's prayers. The spring is still running, and you can see it. All the converts suffered martyrdom. We venerated the bodies of SS. Processus and Martinianus in St. Peter's, and the

Chains in the Church of S. Pietro in Vincoli. Many other martyrs were confined here before suffering martyrdom.

Above the Prison is the *Chapel of S. Pietro in Carcere*, the entrance is on the right of the Prison. The Chapel contains a greatly revered miraculous Crucifix and blazes with lamps and candles. Votive offerings cover the walls. Above the Chapel is the *Church of S. Giuseppe dei Falegnami* (St. Joseph of the Carpenters). Pope Pius IX gave one of his last addresses from the entrance to this Church. On the opposite side of the narrow road is the *Church of S. Martina e S. Luca*.

Carry on round to the right till you get to the Piazza Venezia, where you pick up the omnibus for home.

This ends the Eighth Day.

NINTH DAY

MORNING

Vatican Museum
Rooms of Raphael
Sistine Chapel
Borgia Apartment
Picture Gallery

AFTERNOON

4..S. Onofrio
Janiculum Hill
22..S. Pietro in Montorio
18..S. Salvatore in Onda
104..S. Maria della Vittoria
103..S. Susanna
105..S. Bernardo
102..I. Cappuccini

THE morning is taken up entirely with the Vatican Museums, Sistine Chapel, and Picture Gallery. The hours of visiting are from 9 a.m. till 2 p.m. It would be advisable to warn your Head Waiter that you will not be back till nearly 2 o'clock for luncheon.

We take the Circolare Sinistra and Tram No. 33 towards St. Peter's. At the far end of the Piazza di Risorgimento, where the tram turns left to go to St. Peter's, we descend and then walk straight ahead along the Via Leone IV (walls on our left) into the Viale Vaticano. After about six or seven minutes' walk we shall see the new entrance to the Vatican Museums on the left. Entrance fee is five lire.

We now make our way to the first Hall, the

HALL OF THE GREEK CROSS

- R. Porphyry Sarcophagus, formerly enclosed the body of S. Helena, Mother of Constantine : from her tomb at *Tor Pignattara*.
- L. Porphyry Sarcophagus, formerly enclosed the body of S. Constantia, daughter of Constantine : from the Church of S. Costanza.

HALL OF THE ROTUNDA

The Mosaic pavement was found in the Baths of Otricoli in 1870—the colossal porphyry vase came from the Baths of Diocletian.

Chief sculptures from left to right of entrance :

Head of Julia Domna (wife of Septimius Severus)	Gilt statue of Hercules Statue of Ceres
Head of Claudius	Statue of Antinous
Statue of Claudius	Head of Zeus (finest extant)
Statue of Nerva (seated)	
The Barberini Hera (Juno)	Plotina, wife of Trajan
Bust of Antinous	

Opening on the right leads to the

HALL OF THE MUSES

The sixteen Corinthian columns came from Hadrian's Villa.

Left of entrance : Bust of Pericles (helmeted).

Right centre : Apollo Citharædos.

Left : Thalia, Muse of Comedy (sitting down).

HALL OF THE ANIMALS

Splendid representations of animals and reptiles in marble and alabaster. At the end of the right half (in the centre) is a fine statue of *Meleager* with a boar's head and a dog.

GALLERY OF STATUES

L.—Sleeping Ariadne. Two magnificent Candelabra from Hadrian's Villa, called the 'Barberini Candelabra.'

R.—*Right Wall* (continue down R. wall : through Hall of Busts, then up L. wall).

Clodius Albinus, standing on a cippus.

Eros (Love), called the Genius of the Vatican.

Triton (from Tivoli).

Apollo Sauroctonus (watching a lizard).

Amazon.

Posidippos and Menander (seated Statues).

HALL OF BUSTS

Left Wall (of Gallery of Statues)

Septimus Severus.

Apollo Citharædus.

Water Carrier, from Palestrina—lovely semi-nude figure with a vase of water.

Copy of the Faun of Praxiteles.

This part of the Vatican was formerly the summer house of Innocent VIII—Pinturicchio and Mantegna decorated the ceilings with paintings: these have disappeared in the work of changing the rooms into a gallery.

CABINET OF THE MASKS

Splendid mosaic on the pavement portraying masks, brought from Hadrian's Villa.

Centre of R. Wall. Aphrodite at the bath, called 'the Crouching Venus,' or *Venus Anadyomene*.

Aphrodite drying her hair.

Satyr in rosso-antico.

From the Hall of Animals we enter the

COURT OF THE BELVEDERE

This court preserves the four most popular, if not the finest, statuary groups of the Collection, in its four Cabinets. Move to the right.

First Cabinet. The *Laocoon*. The father and his two sons are being strangled by two serpents sent by Neptune to avenge a wrong. The intense physical suffering produced on the face of the father is very wonderful. It is said that the whole group was formed out of a single block of marble by three Rhodian sculptors of the century before Christ.

Second Cabinet. The *Apollo Belvedere*. It represents Apollo after his Victory over the Serpent *Python* in the Caves of Mt. Parnassus.

Third Cabinet. *Perseus* with the head of *Medusa*. The two boxers *Kreugas* and *Damoxenus*.

The three statues are by Canova.

Fourth Cabinet. The *Hermes Belvedere*. A wonderfully beautiful statue found in 1543 in a garden near the *Castello di St. Angelo*.

Opposite the entrance door is another door leading into the

ATRIO QUADRATA

Here is the famous *Torso Belvedere*, supposed to represent the trunk of a seated *Hercules*: said to be the work of *Apollonius*, son of *Nestor* of Athens. *Michelangelo* declared that he learnt his knowledge of the human form from studying this *Torso*.

In a cabinet to the left is the *Apoxyomenos*: An Athlete scraping the oil from his arm with a strigil. Copied from a bronze.

In the adjoining vestibule is the peperino 'Tomb of *Cornelius Lucius Scipio Barbatus*,' a consul in the third century B.C.

We descend the steps and enter the

MUSEO CHIARAMONTI

A long gallery full of valuable statues, bas-reliefs, etc.

Then retrace your steps to the first room, the Hall of the Greek Cross: mount the stairs outside the entrance door, and on the right is the

HALL OF THE BIGA

So called from the white marble chariot drawn by two horses. The body of the chariot used to be an episcopal chair in the Church of St. Mark's.

There are some fascinating statues in this room.

Discobolus of Myron, from a bronze original.

Discobolus of the Attic school found on the Appian Way.

Bearded Dionysus (Bacchus).

From the top of the stairs we enter the

GALLERY OF THE CANDELABRA

The ceiling was painted by Seitz and portrays incidents in the Pontificate of Leo XIII : also allegorical scenes. There are many beautiful antique candelabra under the arches : most of them belonging to Churches formerly.

GALLERY OF TAPESTRIES

These magnificent tapestries were made to hang on the walls in the Sistine Chapel. They were wrought at Brussels in the early part of the sixteenth century. Ten of them were designed by Raphael, and seven of the original cartoons were purchased by Charles I and now hang in the South Kensington Museum.

GALLERY OF GEOGRAPHICAL MAPS

A very interesting series of Maps designed by the Dominican Ignazio Danti during the Pontificate of Gregory XIII.

We now come to a short gallery of modern pictures.

First Room. 'The Interview of Blessed Peter Canisius, S.J., with the Emperor Ferdinand II and Cardinal Otho Truchses,' by Fracassini.

'The Martyrdom of five Jesuit Beati at Salsette, near Goa,' by Nobili.

Second Room. 'Sobieski's Victory over the Turks and his entrance into Vienna,' by Mateiko.

Left Wall. 'Martyrs of Gorcum,' by Fracassini.

Right Wall. 'St. Grata carrying the head of St. Alexander the martyr,' by Loverini.

Third Room. (The Hall of the Immaculate Conception). This room is decorated with frescoes by Francesco Podesti and Fracassini in honour of the dogma of the Immaculate Conception, and its proclamation by Pius IX in 1854.

From this Hall we pass into the three rooms, belonging to the old Papal apartments, called the

STANZE OF RAPHAEL

Sodoma was at work on these rooms when Julius II decided to use them as his own suite and commissioned Raphael to complete them with frescoes.

First Room. Stanza dell' Incendio.

Entrance Wall. 'The Coronation of Charlemagne in old St. Peter's, by St. Leo III in A.D. 800.' (Partly by Raphael.)

Right Wall. 'The Fire in the Borgo.' This fire took place in the Leonine City in 847. Leo IV is seen in the gallery of the Basilica arresting the progress of the flames by his Papal Blessing. In the foreground is a group of fugitives escaping from the burning quarter. (Raphael and his best pupil Giulio Romano.)

Left Wall. 'The Justification of Leo III before Charlemagne.' The Pope had been accused by the Emperor of taking part in political intrigues. (By Pierino del Vaga.)

Wall of Egress into next room. 'The Victory of Leo IV over the Saracens at Ostia in A.D. 849.' (Designed by Raphael, painted by Giovanni da Udine: Caravaggio painted the figures below.)

Second Room. Stanza della Segnatura. Papal briefs were formerly signed and sealed in this room. This was the first room finished by Raphael.

Entrance Wall. 'The Disputa'—This magnificent fresco by Raphael represents *Religion*. It is divided into two principal parts. *The lower*: In the centre is

an Altar with the Host—Christ on earth ; the hypostatic Union of the Human with the Divine Nature in the Divine Person of Jesus Christ. On either side are gathered the defenders of the Faith : Saints, Doctors, and laymen, studying the mystery of the Sacrament and revering the tenets of the Church.

Left of Altar, St. Gregory the Great : near him St. Jerome holds the Scriptures, St. Bernard points towards the Host.

Right of Altar, St. Ambrose, St. Augustine with a closed book : Peter Lombard stands and points upwards.

The Upper Part : Our Divine Saviour is enthroned and offers himself as a sacrifice for the Redemption of the World. Above him is shewn God the Father bestowing his Blessing—below is the Holy Ghost, with Angels carrying the books of the Gospel. On either side of our Lord are Apostles, Patriarchs, and Saints.

Left to right. St. Peter, Adam, St. John the Evangelist, David, St. Lawrence—St. George, St. Stephen, Moses, St. James, Abraham, St. Paul.

Right Wall. Above the window. The three Cardinal Virtues : Fortitude, Prudence, Temperance (Raphael). *On the left* : Civil Law : Justinian entrusts the Roman code to Tribonian (Raphael). *On the right*. Canon Law : Gregory IX presenting the Decretals to a Jurist (Raphael).

Left Wall. 'Parnassus' (Raphael). Here we have Apollo surrounded by the Nine Muses on the heights of Mount Parnassus. In the group on the left of the Muses is the blind Homer with Virgil and Dante on either side. Below them are the Lyric poets, including Petrarch and Anacreon in conversation, and Sappho seated holding a scroll. To the right of the painting are Horace and Ovid listening to Pindar (seated) : above them are Boccaccio, Ariosto and others. The

fresco is meant to represent the glorification of poetry and sentiment.

Wall of Egress : 'The School of Athens' (Raphael). Representing Philosophy in contrast to Religion (opposite) : an imaginary assemblage of the chief philosophers of Asia and Greece and their scholars.

Plato and Aristotle are in the centre of the background : the former pointing to heaven and the latter to earth. *On the left* : Socrates is arguing with a group of five persons ; just below him is Anaxagoras. On the steps in the centre is Diogenes. In the left foreground is Pythagoras (with a bald head) : the youth above him (in the white mantle) is Francesco Maria, Duke of Urbino, and the man on his right (supporting his head) is Heraclitus. *On the right* : Archimedes, with a compass, and his pupils watching him draw a diagram. Close to the edge of the picture are Raphael and Sodoma.

On the roof Raphael has painted four medallion frescoes of Theology, Philosophy, Poetry, and Jurisprudence : the arabesques are by Sodoma.

Third Room. Stanza d'Elidoro—entirely painted by Raphael.

Entrance Wall. The Flight of Attila. Pope Leo I mounted on a white mule advances towards Attila who is terrified at the miraculous apparition of the Apostles SS. Peter and Paul in the heavens. It represents the victory of the spiritual over the temporal power.

Right Wall. The Miracle of Bolsena. Whilst saying Mass in a Church at Bolsena a young Bohemian priest suddenly felt a doubt about transubstantiation : when elevating the Host blood issued from five gashes in the wafer, resembling the five wounds of our Lord. All doubt was then dispelled from the mind of the young priest. The corporal, bearing marks of the Precious Blood, is preserved in the Cathedral of Orvieto. In this fresco the priest is gazing on the

bleeding Host, whilst opposite him Julius II kneels attended by two Cardinals.

Left Wall. Deliverance of St. Peter from Prison. This fresco is remarkable for the different effects of light. In the centre, the Angel, in a glorious light, awakes St. Peter. On the right, the Angel leads St. Peter away—the darkness only being pierced by the light of the Angel. On the left, the soldiers start to search for St. Peter—here we have the light of a torch and moonlight.

Wall of Egress. Miraculous Expulsion of Heliodorus from the Temple. In the background, Onias the High Priest is praying for interposition against the sacrilege of Heliodorus. On the right, the prayer is answered and the heavenly emissaries are scourging and galloping on to the sacrilegious treasurer of Seleucus, King of Asia.

We now enter the

HALL OF CONSTANTINE

The paintings in this room were executed after Raphael's death by his pupils: they represent the downfall of paganism and the triumph of Christianity.

Entrance Wall. The Baptism of Constantine.

Right Wall. The Battle of the Ponte Molle and the defeat of Maxentius by Constantine.

Left Wall. Constantine's donation of Rome to Pope Sylvester I.

Wall of Egress. Constantine's address to his soldiers regarding the appearance of the Cross.

We pass through an anti-chamber called the Sala dei Chiaroscuro to the

CHAPEL OF NICHOLAS V (Cappella di San Lorenzo)

A perfect gem of a Chapel, covered with frescoes by Fra Angelico for Nicholas V, about 1450.

The two series represent incidents in the lives and martyrdoms of SS. Stephen and Lawrence.

The Upper series relate to *St. Stephen*.

Right Wall :

L.—His ordination by St. Peter.
R.—His Almsgiving.

Above entrance door :

L.—His Preaching.
R.—Brought before the Council.

Left Wall :

L.—He is dragged to execution.

R.—He is stoned. Saul is among the spectators.

The lower series relate to *St. Lawrence*.

Right Wall :

He is ordained by Sixtus II.

Above entrance door :

L.—Sixtus II delivers the treasures of the Church to him.

R.—He distributes them in Alms.

Left Wall :

L.—He is carried before Decius the Prefect.

R.—He suffers martyrdom.

In the side arches are the figures of :

Right Wall :

L.—St. Athanasius, above is St. Leo I.

R.—St. Thomas Aquinas, St. Ambrosius.

Left Wall :

L.—St. Bonaventura, St. Augustine.

R.—St. Chrysostom, St. Gregory.

From the Hall of Constantine a door, out of the left wall, leads to the *Loggia of Raphael*.

This Loggia was decorated by Raphael's pupils from the Master's designs in 1517-1519. The Vaulting of each of the thirteen bays contain four scenes from the Bible—the first twelve from the Old Testament and the thirteenth from the New Testament

—it is known as Raphael's Bible. The stucco decorations are charming.

We pass through all the rooms again until we arrive at the main gallery, turn left and descend the stairs to the

SISTINE CHAPEL

This glorious Chapel was constructed by Giovanni de 'Dolci for Pope Sixtus IV in 1473. In 1508 Julius II persuaded Michelangelo to decorate the Ceiling—this he completed in 1512. Clement VII commissioned him to paint the 'Last Judgement' on the Altar Wall in 1534, and this he finished eight years later in the Pontificate of Paul III, 1541. The ceiling is considered to be Michelangelo's masterpiece, and the most powerful painting in existence. The central pictures, beginning from the Altar are :

1. God separates Light from Darkness.
2. The Creation of the Sun and Moon.
3. God hovers over the Waters.
4. The Creation of Adam.
5. The Creation of Eve.
6. The Fall, and the Expulsion from Paradise.
7. The Sacrifice of Noah.
8. The Deluge.
9. The Intoxication of Noah.

In the triangular spaces are the Prophets and Sibyls, and between them in the recesses are groups representing the Genealogy of our Lady.

In the four corners of the ceiling are :

- R. of Altar. The brazen serpent.
- L. of Altar. The execution of Haman.
- R. far corner. Judith and Holofernes.
- L. far corner. David and Goliath.

To paint the 'Last Judgement,' Michelangelo had

to efface three beautiful pictures of Perugino. He was already in his sixtieth year when he commenced to paint this enormous fresco.

In the upper part we see Christ, the Judge of the world, surrounded by the Apostles and patriarchs. He is portrayed as a very violent Judge. On either side above him are Angels with the instruments of the Passion. The Saints are shewn with their symbols, and the martyrs with the instruments of their martyrdom. Below are the Seven Angels sounding the trumpets for the Resurrection to Judgement.

On the left are the Souls in Purgatory : on the right, the lost souls.

Lower down we see Charon in his boat.

On the left is the resurrection, and the ascending of the blessed : on the right, hell, and the fall of the condemned.

The lower part of the walls was formerly covered on festivals with the tapestries made from Raphael's cartoons.

The upper portion is decorated in fresco :

Wall left of Altar.

1. Pinturicchio { Moses and Zipporah on the way
to Egypt.
and Perugino { Circumcision of their son.
2. Botticelli { Moses kills the Egyptian.
The daughters of Jethro watering their
Flocks.
Moses and the Burning Bush.
3. Piero di Cosimo. The passage of the Red Sea.
4. Cosimo Roselli { Moses receives the Law on Sinai.
Worship of the Golden Calf.
5. Botticelli. Punishment of Korah, Dathan and
Abiram.
6. Luca Signorelli { Moses gives the rod to Joshua.
Death of Moses.

End Wall.

7. Francesco Salviati. Burial of Moses.

Wall right of Altar.

1. Pinturicchio. Baptism of Christ.
2. Botticelli { Purification of a leper.
Temptation of Christ.
3. Ghirlandaio. The Calling of the Apostles.
4. Cosimo Roselli { Sermon on the Mount.
Healing the Leper.
5. Perugino. Christ gives the Keys to St. Peter.
6. Cosimo Roselli. The Last Supper.

End Wall.

7. Ghirlandaio. The Resurrection.

In the Sistine Chapel are held the Conclaves for the election of the Pontiff, and the religious ceremonies in which the Pope celebrates (excepting those great occasions when he celebrates in the Basilica).

We ascend the stairs and return to the Stanza dell' Incendio. A door in the entrance wall opens on to Steps leading down to the

APPARTAMENTO BORGIA

We go through the two rooms in the Borgia Tower called the Hall of the Sibyls and the Hall of the Credo and then enter the first of the four rooms occupied by Alexander VI (Borgia).

HALL OF THE ARTS AND SCIENCES

Pinturicchio has decorated this room with allegorical figures of the Arts and Sciences on the Walls, and Justice on the Ceiling.

HALL OF THE SAINTS

Pinturicchio is here seen at his best.

Lunette above window : The Martyrdom of St. Sebastian.

Wall right of window : The Visitation ; The Meeting of St. Anthony, the Abbot, and St. Paul, the Hermit.

Wall opposite window : St. Catherine disputing before Maximinus.

Wall left of window : The Flight of St. Barbara from her tower ; St. Barbara meets St. Juliana.

Above the door : Our Lady with the Child Jesus.

In the spandrels of the Ceiling are portrayed scenes from the legend of Isis and Osiris.

HALL OF THE LIFE OF THE BLESSED VIRGIN

Wall opposite window : The Annunciation ; The Nativity.

Wall right of window : Adoration of the Magi ; The Resurrection.

Lunette above window : The Ascension.

Wall left of window : Descent of the Holy Ghost ; Assumption of Our Lady.

Formerly the walls below the lunettes were covered with tapestries.

HALL OF THE POPES

(Ante-chamber of the Guard)

Decorated by Giovanni da Udine and Pierino del Vaga, with Pagan legends, and the course of the planets.

There are many more Galleries and Halls to see but you have now seen the principal ones. For those who have extra days in Rome, I would advise returning here and visiting the Braccio Nuovo with interesting Statues, the Etruscan Museum, the Vatican Library, and the Egyptian Museum.

We will retrace our steps: at the end of the six rooms, instead of mounting the stairs, go straight on through the room with a collection of books and antiques, through the small Chapel of Pius V, and then turn to the right and continue along the whole length of the Vatican Library to the entrance door below the stairs mounting to the Hall of the Greek Cross.

You should now go over to the new Picture Gallery and spend the rest of the morning there. I will not go through these rooms with you as everyone has their own taste in pictures, and you will not want me to lay down the law about them. A few of those that you must not miss and cannot help admiring are:

Raphael's 'Transfiguration': considered to be the masterpiece of the Artist and the finest picture in the world.

Raphael's 'Madonna di Foligno.'

Raphael's 'Coronation of the Virgin.'

Melozzo da Forli: Sixtus IV and his Nephews.

Titian's 'Madonna and Saints.'

Perugino's 'Madonna Enthroned, with four Saints.'

Caravaggio's 'Entombment.'

Domenichino's 'Communion of St. Jerome.'

Fra Angelico's small pictures.

When you have had enough of the Picture Gallery make for the Piazza di Risorgimento, catch your tram and Circolare Destra home. You will be able to rest to-day till at least 3 o'clock.

AFTERNOON

Walk to your nearest point of the Circolare Tramviarie, and take the Sinistra as far as the Ponte Vittorio Emanuele. Cross the Bridge and turn to your left down the Borgo S. Spirito, leaving the Hospital of S. Spirito on your left-hand. Continue on till you

come to the *Church of S. Spirito in Sassia* on the left. The English used to occupy this quarter in the eighth and ninth centuries and it still bears the name of Sassia, the Saxon for Burg.

Turn to the left and pass through the Gateway. The Salita S. Onofrio, which is rather steep, leads up to the Church, or you can take the new winding carriage road which will also take you there.

CHURCH OF S. ONOFRIO

This Church was erected in 1439 in honour of the Egyptian hermit St. Onuphrius by Blessed Nicolà da Forca Palena. S. Onofrio is said to have lived in a cave for sixty years without ever having seen a human being: during the whole of this time he was praying earnestly for the Church which was being sadly persecuted. In the picturesque portico are frescoes by Domenichino, in three lunettes, portraying scenes from the life of St. Jerome: his baptism when a young man—his vision 'that he was condemned to be scourged for not being a thorough Christian'—his penitence in the wilderness. In the cloister are a series of frescoes relating to the life of S. Onofrio: legend states that when he died two lions came and dug his grave. The interior of the Church is very interesting.

Under the High Altar is the *Shrine of Blessed Nicolà da Forca Palena*, the founder of the Church. Baldassare Peruzzi painted the lower section of the frescoes in the Apse and Pinturicchio the upper section.

In the first Chapel on the right are some ancient frescoes relating to S. Onofrio and an Annunciation by Merlozzo da Forlì on the ceiling. Near the High Altar, on the right wall, in a niche above a tomb is a fresco of 'St. Anne teaching our Lady to read,' School of Fra Angelico. In the first Chapel on the

left is the *tomb of Torquato Tasso*, who was about to be crowned poet laureate in Rome when he died, in 1595. The tomb was erected by Pius IX.

In the second Chapel, left, is the tomb of Cardinal Mezzofanti, the distinguished linguist. The Church is served by the Hieronymites.

On the hill-slope to the left of the Church is the shattered stump of an ancient oak-tree, supported by rods and bands of iron to keep it from falling completely. Under this Oak, called *Tasso's Oak*, the poet used to sit and meditate about the Eternal City stretched out below him. Continue the walk up the hill (we are now in the *Passeggiata Margherita*), pass by the monument of Anita, the wife of Garibaldi, recently erected, and on to the Piazza with the colossal monument of Giuseppe Garibaldi. The views from the terrace on either side of the monument are splendid. The lighthouse, on the edge of the hillside, was the gift of the women of the Italian colony of the Argentine Republic. Take the road inclining to the left which brings us to the *Viale Garibaldi*. Turn to your left down the hill. The *Pauline Fountain* was erected by Carlo Fontana for Paul V. It obtains its water supply from springs near the Lake of Bracciano, conveyed thirty-five miles across country by the Aqueduct first built by Trajan and restored by Paul V. A gateway on the left leads into the American Academy of Fine Arts. We now come to the

CHURCH OF S. PIETRO IN MONTORIO

The first Church was built in the ninth century over an Oratory erected over the spot venerated for many centuries by those who believed that St. Peter suffered martyrdom here and not on the Vatican site. The present Church dates from the latter end of the fifteenth century, being built for Ferdinand and Isabella of Spain, by the architect Baccio Pintelli. It

has been many times restored even as recently as 1917. Raphael's masterpiece, 'The Transfiguration,' hung above the High Altar till the time of the French invasion: Napoleon carried it away to the Louvre. It was restored to Italy in 1815 and now rests in the Vatican Picture Gallery where you saw it this morning. Beatrice Cenci was buried in front of the High Altar, but has no monument to commemorate her. In the first Chapel on the right are some famous frescoes by Sebastiano del Piombo painted on slate: The Flagellation, in the centre; St. Peter left, and St. Francis right; the Transfiguration on the ceiling. The next Chapel has paintings by pupils of Perugino (some critics say by Peruzzi). The fourth Chapel on the right is decorated by Vasari and Michelangelo. It is said that the two artists disputed about the decorations, the former wished lavish embellishment and the latter only marble figures: when the Chapel was completed Michelangelo owned that he was in the wrong. The first Chapel on the left contains a fine 'St. Francis receiving the Stigmata': the fifth, 'The Baptism of Christ,' by Volterra.

In the Nave are gravestones commemorating Hugh O'Neil, Earl of Tyrone, and his son Hugh, also Roderick O'Donnell, Earl of Tyrconnel. They died in exile after the failure of the rising against Queen Elizabeth in 1598.

In the Cloister is the *Tempietto*, a circular domed edifice with sixteen Doric columns. It was built by Bramante in 1502 over the opening in the ground where it is supposed that St. Peter's Cross stood: this hole is shewn in the Chapel inside. The Tabernacle of the Blessed Sacrament in St. Peter's was copied from the *Tempietto*. A door from the Cloisters opens out to the terrace overlooking the City, the view is superb. A stone on the right commemorates those who fell in the revolutions of 1849 and 1870. The Monastery is now the Spanish Academy.

We take the winding descent by the Via Garibaldi : it is said the wall on the left was paid for by a bequest from Beatrice Cenci, made when she was in prison. Near the bottom of the hill, on the left, is the Bosco Parrasio where the Arcadian Academy used to be : instead of following the carriage drive continue straight on till you get to the Tiber. Cross the river by the *Ponte Sisto*. Continue a short way up the Via Pettinari and on the left is the

CHURCH OF S. SALVATORE IN ONDA

We will just go in for a few minutes to say a prayer before the *tomb of Don Vincenzo Pallotti*, the founder of the Pious Society of Missions. The tomb is in the left wall of the Church. The Church of S. Silvestro in Capite is served by the Pallotine Fathers.

Return to the river bank and take the Circolare Sinistra to the *Railway Station*. Walk to the Piazza dell' Esedra with the *Fountain of the Naiads*, leaving the Baths of Diocletian and the Church of S. Maria degli Angeli on your right : pass by the Grand Hotel (right) into the Piazza S. Bernardo.

On the left is the Fountain of Acqua Felice.

On the other side of the Via Venti Settembre is the

CHURCH OF S. MARIA DELLA VITTORIA

This Church belongs to the Discalced Carmelites. It is a very popular Church and is nearly always fairly full with pious people : devoted suppliants of St. Thérèse of Lisieux, whose Chapel is the first on the right. In the left Transept is Bernini's '*S. Teresa*' (of Avila), a well-known group much criticised.

A short way to the right (on coming out) is the

CHURCH OF S. SUSANNA

This Church belongs to the Paulist Fathers and is frequented by Americans and Canadians when in Rome.

S. Susanna was the daughter of St. Gabinus, brother of the martyred Pope St. Caius : they both suffered martyrdom under Diocletian. In the crypt beneath the High Altar are the bodies of *Pope St. Caius* and *SS. Gabinus, Susanna* : also St. Felicitas and her son St. Silanus. The walls of the Nave and Chapels are covered with frescoes : those in the Nave are scenes from Susanna and the Elders, nothing to do with the Titular Saint.

Opposite, on the other side of the Piazza, is the

CHURCH OF S. BERNARDO

Formerly a rotunda of the Baths of Diocletian and converted into a Church in 1598 by the Contessa di Santa Fiora.

Descend by the new road, opened in 1932, to the Piazza del Tritone—leaving S. Susanna on your left and the small garden on your right.

When in the Piazza turn to the right and ascend the Via Vittorio Veneto till you come to the

CHURCH DEI CAPPUCCINI (S. Maria della Concezione)

This Church was built in the early part of the seventeenth century for the Capuchin friars by Cardinal Barberini who was himself a Capuchin : his tomb is in front of the High Altar—just a plain slab with an inscription. In the first Chapel on the right is the magnificent painting of 'St. Michael' by Guido Reni (a mosaic copy is in St. Peter's). In the third Chapel, right, is 'St. Francis in Ecstasy,' by Domenichino : said to be a gift to the Church from the artist.

On the left of the High Altar is the tomb of Prince Alexander Sobieski, son of John Sobieski, King of Poland. To the right of the High Altar is the door leading to the *Cimitero dei Cappuccini* : the Sacristan will take you down (a small fee). Four rooms are

adorned with the bones of dead friars : some of the skeletons are dressed in religious habits. It is said that each vault contains a tomb filled with earth brought from Jerusalem.

Amongst other relics in this Church is *the body of Blessed Crispin of Viterbo*, who used to call himself the ' Ass of the Capuchins ' : always trying to be a beast of burden and doing charitable acts for the poor and sick. Also the *body of St. Felix of Cantalice*, who worked so wonderfully amongst children : and relics of St. Justin, apologist and martyr.

This ends the Ninth Day.

There is no need to direct you homeward from here.

This is a good opportunity to transact any business you may have in hand *re* tickets home, money for your journey, etc., as Cook's Agency is just by the Church. To-morrow you will be all day at Tivoli.

TENTH DAY

MORNING
Hadrian's Villa

AFTERNOON
Tivoli
Villa d'Este
Cascades
57..Sacré Cœur

TAKE Circolare to the Railway Station. The motor omnibus for *Bagni-Tivoli* leaves from the *Via Gæta*, the small street on the left of the National Museum of the Terme (Baths of Diocletian). The omnibus leaves at 9 a.m.

From Rome to Tivoli by road is roughly eighteen miles.

We pass the great Basilica of S. Lorenzo fuori-le-Mura and leaving the Cemetery on our right, descend into the Valley of the Anio (the little Teverone): the river which, legend says, Silvia (mother of Romulus and Remus) exchanged her earthly life to be changed into. Twelve miles from Rome we come to Bagni, famous for its hot and cold sulphurous waters (Acque Albule). A modern bathing establishment has lately been erected there and has proved very popular with the Romans, especially on holidays, when it resembles a gay Lido. You will see the narrow bluish stream arriving from the left, and smell the powerful odour. We now pass through the great bed of 'Travertine,' from whose quarries the Colosseum, and many other ancient edifices derived their stone. This part of the Campagna is covered with dwarf ilex and lentisk bushes.

Two miles further on we come to the *Ponte Lucano* which crosses the Anio. Here we see the river at its

best, as it peacefully glides between the green banks overshadowed by willows. Just beyond the bridge rises up the massive *tomb of the Plautii*, erected in B.C. 1 by Plautius Silvanus. Many lovely pictures have been painted of this charming spot, and it is still very popular with artists. About another mile further on we alight to go to Hadrian's Villa—find out from the Conductor at what time omnibuses will be passing for Tivoli (you will probably be away two and a half hours). You will have to walk about threequarters of a mile down the lane to the gates of the Villa.

VILLA ADRIANA (Hadrian's Villa)

The Emperor Hadrian had been a great traveller, and possessed a wonderful sense of artistic beauty, and in spite of his inordinate love of luxury and sensuous delights he seems to have been a very learned man. His idea was to reproduce at the Villa, as near as possible, the buildings, temples, colonnades, fountains, gardens, etc. that had pleased him most in the different countries he travelled through. It was really a miniature city instead of a Villa residence. He held an enormous Court here and searched the world for the most brilliant philosophers, scientists, artists, sculptors, poets and other distinguished people of all description, whom he entertained lavishly with feasts, amusements, lectures, and discussions on philosophy and art.

It is said that Caracalla commenced to despoil this wonderful spot and carried away the principal work of art to adorn his *Thermæ* and Palace in Rome.

In the middle of the sixth century Totila and his Goths turned the place into a fortress and tore down the principal buildings and monuments to strengthen the stronghold. Succeeding centuries completed the destruction, masses of material being taken to Tivoli and Frascati to build Palaces and Villas, and the

remaining works of art to enrich museums and private collections all over Europe. All we see now is a veritable wilderness of ruins, amongst which lovely wild flowers luxuriate and creepers throw their tendrils in all directions. Antiquaries of late years have tried to solve the riddle of the proper names of the different ruins, with very little agreement amongst them. It is much more satisfactory to stroll through the picturesque and interesting places and just picture to yourselves what a glorious spot it must have been in bygone days. I will put down a few of the names of the ruins which are generally agreed on. Walk up the splendid Avenue of Cypresses to the guardian's house—on the right is an ancient *Grecian Theatre* of which you can easily discern the seats and stage. At the end of the Avenue of Cypresses, inclining to the right, is a huge Colonnade, surrounding a rectangular garden. It is called the *Pœcile* and said to be a copy of the ancient painted porch at Athens. Inside the *Pœcile* turn to your left and walk to the left-hand corner: here is the so-called Hall of Philosophers. We then come to a circular hall with an artificial island in a water-basin, said to be a theatre and summer dining-hall. To our left is the beginning of the vast Palace. The first Court is called the Library. Turn right into a garden (a rectangular space)—in the far left hand corner is a hall with two fountain-basins. Pass through a vestibule into the *Piazza d'Oro*, a court surrounded by a colonnade of Columns. Return to the garden—on the left (as you enter) is the entrance to the *Basilica*.

From the garden cross to the left—pass by a semi-circular *Exedra*, through some more ruins, and continue until you overlook the *Stadium*.

Away to the left of the *Stadium* are the *Thermæ*; beyond which is the *Valley of Canopus*, supposed to be an imitation of a small town near Alexandria

celebrated for its Temple of Serapis—it is cut out of the tufa rock.

Now shut the book temporarily and enjoy this lovely spot and build it up in your own imagination.

Return the same way you came by, to the motor-bus stopping-place.

A winding road takes us up to *Tivoli* (the ancient *Tibur*), the views being enchanting as we gradually ascend.

There are many small restaurants in the vicinity of the Omnibus stopping-place where you can get something to drink and eat your luncheon.

AFTERNOON

In case you have separated for luncheon it is wise to ask at the *Trattoria* the way to the *Villa d'Este* as the small streets are numerous and winding—it will only be about two minutes' walk for you but my directions might confuse you. Everybody in *Tivoli* knows the

VILLA D'ESTE

This famous *Villa*, one of the most magnificent of the Renaissance period, was built in 1549 for Cardinal Ippolito d'Este, son of Alfonso II, Duke of Ferrara. The interior is empty and desolate, the once lovely frescoes destroyed or faded away, and the modern decorations far from beautiful. But the Gardens—they are gorgeous. From the upper balcony you gaze down on terrace after terrace with fountains playing in every direction. Gigantic cypress, firs, pines, acacias, and Judas trees, interspersed with laurels and rare shrubs, allow you lovely glimpses of the *Campagna* and the heights of *Monte Catillo* as you slowly descend the paths which slope gently to the right and left and zig-zag all the way down to the lowest level. One-third of the way down you will

see a wonderful line of small fountains stretching nearly the whole width of the gardens and shooting up hundreds of jets of water, whilst in narrow guttered ways many streams of water tear down the hillside. The scene is indescribable and I leave it to you to walk in all directions and thoroughly enjoy it. The vista, from the large fountain on the lowest level looking up to the Villa, is one never to be forgotten.

Outside the entrance to the Villa, on the right of the Piazza is the *Church of S. Maria Maggiore*. Above the High Altar is a highly-revered picture of the 'Madonna delle Grazie.' Cross the Piazza to the left and then through some narrow streets to the *Ponte Gregoriano* which spans the river Anio.

In the gardens of the Albergo Sibilla, across the gorge to the left, you will see the *Temple of the Sibyl*—a circular edifice surrounded by an open colonnade of Corinthian columns standing on a rock above the waterfalls—in the Middle Ages it was used as a Church. Close to this Temple is another small one of oblong shape with four *Ionic* columns, said to have been dedicated to the Tiburtine Sibyl.

Cross the Bridge and take the road bearing away to the left. I would suggest making use of the horse vehicles which are always plying for hire near the Bridge. Agree to pay the driver one lira to take you to the two viewpoints and back and take care that he does take you on to the second. About one mile along the road is the first Belvedere from which you obtain a splendid view of the waterfalls and of Tivoli: the second Belvedere is another half-mile further on—from this point you can see the small waterfalls below the Town (called *Le Cascatelle*) as well as the *Grand Cascades*. In the year 1826 a great inundation of the river Anio swept away a number of houses, including a church. Pope Gregory XVI decided to divert the river so as to prevent any more disasters. Two shafts

were driven right through Monte Catillo, and into these shafts the greater part of the river was directed. At its outlet the new artificial Cascade falls 320 feet with terrific force. When you return to the Bridge you should walk up the hill to the left—at the top you will see the width of the Anio: it will surprise you as you had only seen the small stream on the low level. If you are not in a hurry to get back to Rome it is worth while to wait for sunset.

On arriving at the Terminus in Rome, before returning to your abode, cross over to the left of the Railway Station to the Via Marsala. A short way down on the left is the

CHURCH OF THE SACRÉ CŒUR (Sacred Heart)

This splendid modern Church belongs to the Salesians of Don Bosco. The interior is rich in marbles and owns some excellent modern paintings. Don Bosco is deeply loved by the poor of Rome and this Church is very popular and attracts large crowds.

This is the end of the Tenth Day.

SUPPLEMENT

The following Churches, Museums and Art Galleries should be visited by those Pilgrims who have extra days in Rome.

THE BORGHESSE MUSEUM AND PICTURE GALLERY

Go to the Porta Pinciana (upper end of the Via Vittorio Veneto) : cross over to the Borghese Gardens—about ten minutes' walk to the right. There are some splendid statues by Bernini in the Museum.

Hall I. Ceiling painted by Mario Rossi. Third century mosaics in the pavement.

Hall II. Pauline Borghese, sister of Napoleon Bonaparte, by Canova.

Hall III. David, by Bernini (in his eighteenth year). Sarcophagi with reliefs of the Labours of Hercules.

Hall IV. Daphne fleeing from Apollo and being changed into a laurel, by Bernini.

Hall V. Porphyry and Alabaster busts of the twelve Cæsars. Rape of Proserpine, by Bernini.

Hall VI. Sleeping Hermaphrodite.

Hall VII. Æneas carrying his father, Anchises, by Bernini (said to have been executed when he was fifteen years old).

Hall VIII. Satyr on a dolphin.

Hall IX. The Dancing Satyr.

A winding stairway from the entrance end of Hall V leads up to the Picture Gallery.

The finest pictures in this Gallery are :

Titian : ' Sacred and Profane Love.'

Titian : ' Venus blindfolding Cupid.'

Correggio : ' Danaë and the Golden Shower.'

Raphael : ' Deposition from the Cross.'

Botticelli : ' Holy Family and Angels.'

Lorenzo di Credi : ' Holy Family.'

Lotto : Portrait of an Unknown.

Antonello da Messina : A portrait.

Carlo Dolci : ' Madonna.'

Domenichino : ' La Caccia di Diana.'

ACCADEMIA D'ITALIA (Palazzo La Farnesina)

This is in the Via della Lungara. Take motor-bus 130 from the Piazza Colonna (Largo Chigi) to S. Maria in Trastevere : descend before the omnibus turns to the left near the Porta Settimiana (other side of the Ponte Sisto). Pass under the Porta : about 100 yards further on the right is the Accademia. Two rooms on the ground floor contain some of the most lovely frescoes of Raphael and his school : on the ceiling and between the Lunettes.

Hall I. Twelve scenes from the legend of Psyche.

The legend as narrated by Apuleius : A King had three daughters. The youngest was named Psyche, and was more lovely than the sunshine.

1. Venus, the Queen of Beauty, sends her son Cupid to destroy Psyche's charms by inspiring her with an unworthy love.

2. Cupid falls in love with Psyche, shows her to the Graces, and carries her away.

Cupid could only visit her at night-time, and bade her always to repress her curiosity as to his appearance. Whilst he was sleeping, Psyche lit a lamp to look at him : a drop of hot oil fell on him and he awoke and left her. Venus learnt that Cupid was faithless to her and imprisoned him.

3. She sought assistance from Juno and Ceres to find Psyche; they refused to help her.

4. She drove to seek Jupiter in her chariot drawn by doves.

5. She implores Jupiter to send Mercury to help her.

6. Jupiter sends Mercury to find Psyche.

7. Venus orders Psyche to bring a casket from the infernal regions.

8. She succeeds in bringing the casket.

9. Cupid escapes from captivity; he implores Jupiter to restore Psyche to him. Jupiter embraced him.

10. Psyche was brought to Olympus.

11. The Judgement of the Gods who decide the dispute between Venus and Cupid.

12. The Marriage Feast of Cupid and Psyche.

In the second room is the lovely fresco of 'Galatea in a shell drawn by dolphins,' entirely done by Raphael. The colossal head (in a lunette) is by Michelangelo. It is said that Michelangelo came to visit Raphael and finding him out painted the head as a sign of his visit.

Two rooms above are decorated by Peruzzi and Giulio Romano.

The Palazzo Corsini, on the other side of the street, contains an interesting Picture Gallery.

Take the motor-bus *NB* (Porta Pia-P^{te}. Vittorio E) which goes to S. Silvestro and on to the Piazza Navona. Take the street on the right before arriving at the Church of S. Agnese. The Church opposite the end of this short street is the *Church of S. Maria dell' Anima* (7). It is used by the Germans. The music is excellent on Sunday mornings. Over the High Altar is a painting of the 'Madonna and Saints' by Giulio Romano.

To the left of the Sanctuary is a door leading out to a small Piazza : on the right is the

CHURCH OF S. MARIA DELLA PACE (8)

Above the arch in the Chigi family Chapel (first on R.) is *Raphael's famous fresco of the four Sibyls*. There are some splendid decorations in this Church : those of the burial-place of the Santa Croce family (second Chapel R. of Nave) were designed by Michelangelo. Under the High Altar lie the bodies of SS. Basilissa and Anastasia, martyrs.

Other Churches that you should try to visit are :

(16) S. ANDREA DELLA VALLE

In the Corso Vittorio Emanuele (near the Via Arenula). Belongs to the Theatine Fathers. Monuments of Pius II and Pius III. Some fine paintings by Domenichino.

(17) S. CARLO AI CATINARI

Round to the right (Via Arenula) in the Piazza Cairolì. Belongs to the Barnabites. Relics of S. Carlo (St. Charles Borromeo) are preserved here. The 'Procession of S. Carlo' is by Pietro da Cortona. Guido Reni's fresco of S. Carlo is in the choir.

(95) S. CARLO AL CORSO

In the Corso Umberto I^o. Belongs to the Lombards. The heart of St. Charles Borromeo is preserved here. Over the High Altar is a splendid painting by Carlo Maratta, 'Our Lady presenting S. Carlo to her Divine Son.'

S. Carlo's body is preserved in the Cathedral of Milan.

11. CHURCH OF S. ANTONIO DEI PORTOGHESI

Take the motor-bus *NB* (Porta Pia—Pte. Vittorio E) which passes through the Piazza S. Silvestro—cross the Corso, pass by the Parliament House—when the 'bus turns left into the Via della Scroffa you descend—on the right in the Via dei Portoghesi is the Church built by the Portuguese in honour of St. Anthony of Padua.

A short way down the Via della Scroffa (pass by the turning to S. Agostino) on the right is the

12. CHURCH OF S. LUIGI DEI FRANCESI

This is the French National Church. In the second Chapel off the right aisle are some splendid frescoes by Domenichino portraying incidents in the life of S. Cecilia: the 'Death of S. Cecilia,' on the left wall of the Chapel, is considered to be a great work of Art. Over the High Altar is a fine 'Assumption' by the two Bassanos. At the end of the left aisle is a charming little Madonna del Salvatorello on a pedestal.

These two Churches are rich in marbles, which were intended for the decoration of the Church of S. Ignazio.

Not far from the Church of S. Prassede is the Carmelite.

53. CHURCH OF S. MARTINO AI MONTI

Go up the Via Merulana a short way till you come to the enormous Palazzo Brancaccio, then turn to the right and continue a short way till you see the Church on the right.

The crypt is a part of the original Church built by St. Sylvester in the time of Constantine. Under the High Altar is *the body of St. Martin I*, pope and martyr (649–655). In the Crypt are buried Popes SS. Fabian and Soterus, and relics of St. Sylvester I. The remains of many martyrs were translated here from the Catacombs of St. Priscilla in the ninth century.

Should you be in the Corso Vittorio Emanuele, turn into the street which leads past the main entrance to the Cancelleria and go through the Piazza ' Campo di Fiori ' (where the Rag Market is held on Wednesday mornings) into the Piazza Farnese. At the south-west corner of the Piazza is the little

CHURCH AND CONVENT OF ST. BRIDGET OF SWEDEN
Built on the site of the house where she lived. You may visit the rooms she occupied with her daughter St. Catherine and that in which she died in 1373. The Palazzo Farnese in this Piazza, is considered to be the finest in Rome as regards architecture.

You should certainly visit the great modern

107. CHURCH OF S. GIOACCHINO (ST. JOACHIM)

It is in the Prati. Take Tram 33 from the Porta Flaminia and descend about two streets before you come to the Piazza Risorgimento. Turn to your right out of the main street and make for the Piazza dei Quiriti. A short way down the street leading out of the far right-hand corner of the Piazza you come to this noble-looking edifice. It was erected by the Catholic World in commemoration of Pope Leo XIII's Sacerdotal Jubilee (1888). The Chapels are rich in marbles and beautifully decorated with modern frescoes.

PICTURE GALLERY OF THE DORIA PALAZZO

Take the street leading out of the Corso Umberto 1^o alongside the Church of S. Maria in Via Lata, into the Piazza with the Collegio Romano: in the near left-hand corner is the side entrance to the Doria Palazzo where you get your ticket. This Gallery should be visited if only to see Velasquez's magnificent portrait of Pope Innocent X: you will not be disappointed.

NATIONAL MUSEUM OF THE TERME

Opposite the Railway Station. If you have not seen too much statuary already you can spend a few hours in this huge museum. There are some famous statues and a great collection of objects of Art.

VILLA SCIARRA (NEAR PORTA S. PANCRAZIO)

A spare afternoon can be passed most enjoyably in these delightful grounds. Take the Tram 29 (which goes from the river bank end of the Via Arenula, marked for Monteverde)—ask the Conductor to tell you when you come to the Villa Sciarra (just say '*Villa Sciarra*' to him, he will understand what you want). If you should be there in the spring you will find the grounds a mass of blossom and flowers and hundreds of peacocks strutting about seeming anxious to parade their glorious tail-feathers.

VILLA PAMFILI DORIA

This Villa can be visited by application for tickets at the same side door you went to when you visited the Doria Palazzo Picture Gallery.

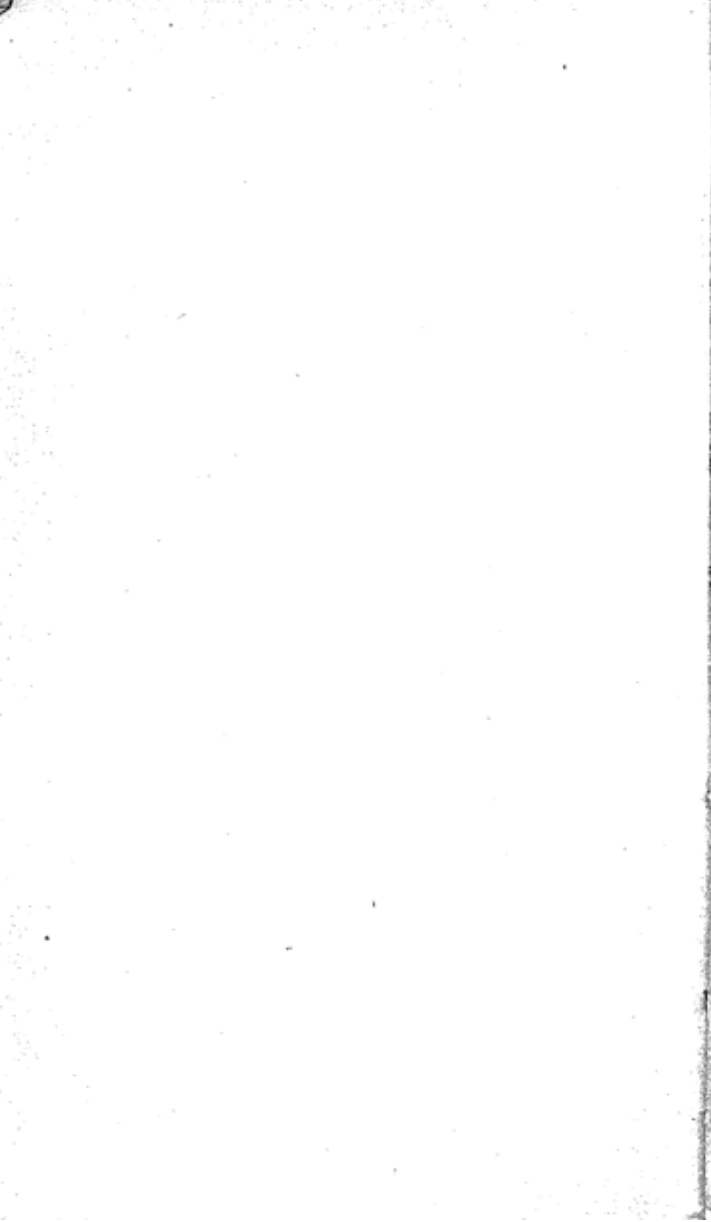
FRASCATI AND GROTTA FERRATA

You would require a full day to visit these fascinating places. A Tramway service leaves about every half-hour from the second street to the right of the Railway Station. If you wish to see some of the splendid Villas at Frascati you must make a deal with one of the carriages and a guide—which are always near the terminus of the Tramway at Frascati—they are not expensive.

Go to Grotta Ferrata after 3 o'clock, or else you will not be able to enter the beautiful Abbey of St. Nilus and see Domenichino's finest frescoes. Pope Benedict

IX was buried here : the boy-Pope who usurped the Papal Chair by violence but finally died repentant under the teaching of St. Bartholomew, who was one of the founders of the Abbey. St. Nilus and St. Bartholomew are also buried in a side Chapel out of the right aisle. Pope Julius II (when a Cardinal) surrounded the Abbey with battlements and towers like a great fortress.

This finishes the small Guide Book, and I sincerely hope that it has helped to instil a love for the Holy City in the hearts of many pilgrims, besides having gratified the desires for which they primarily came there.



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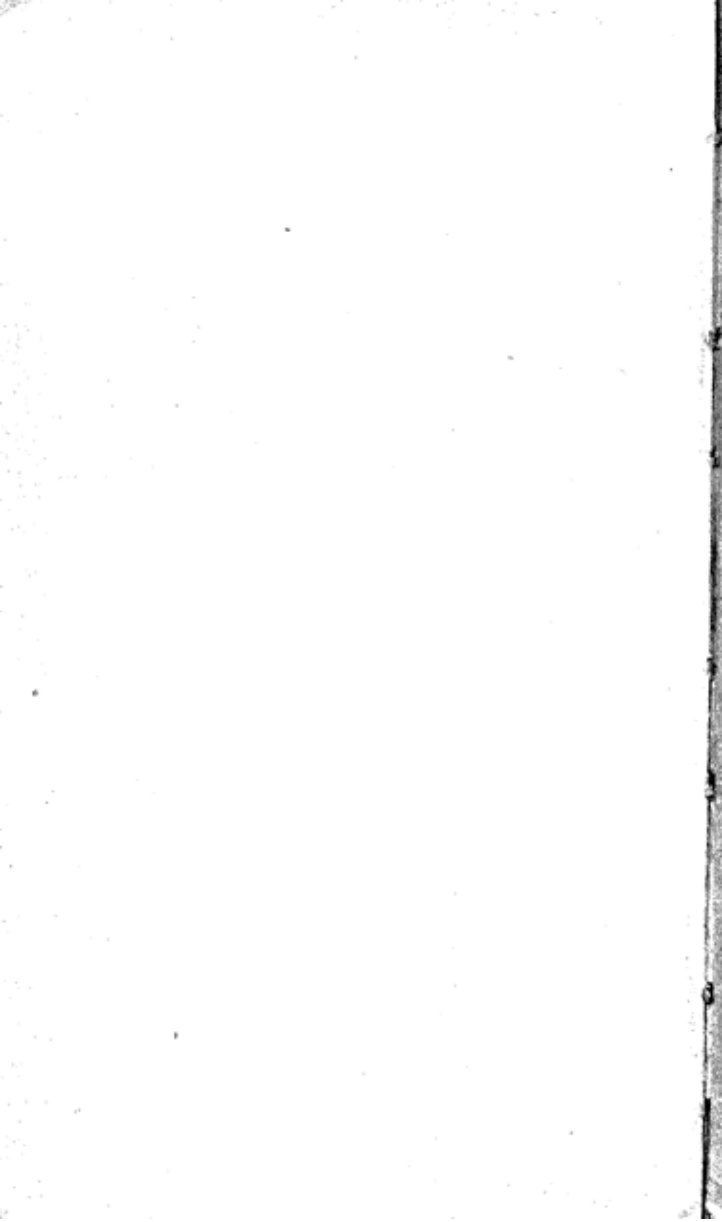
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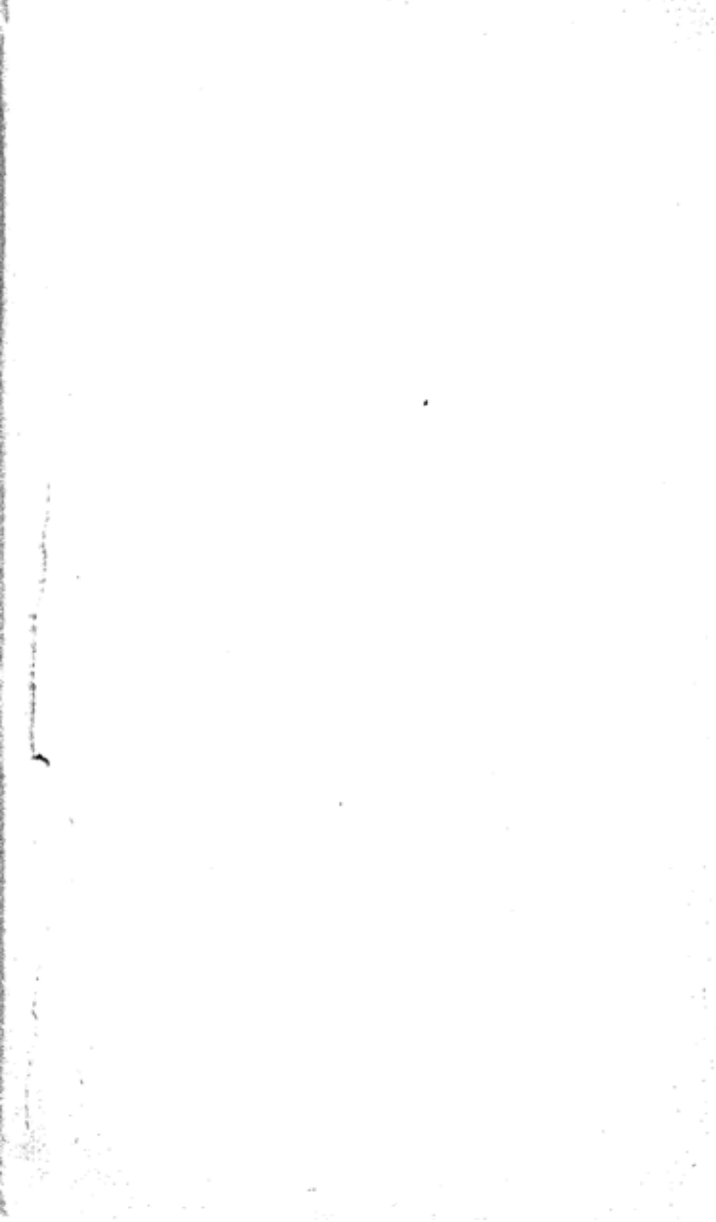
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